

STANDARD EDITION

THE  
**ORTHOPIST**



ALFRED ATWELL

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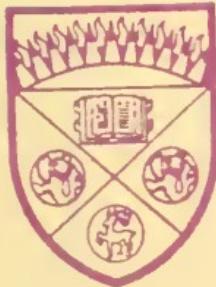
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THE  
ORTHOËPIST:

*A PRONOUNCING MANUAL,*  
CONTAINING  
ABOUT THREE THOUSAND FIVE HUNDRED WORDS.

BY  
ALFRED AVRES.

*NEW EDITION REVISED AND ENLARGED.*

ADAPTED FOR USE IN CANADIAN SCHOOLS  
BY T. C. L. ARMSTRONG, M. A., LL.B.

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the Minister of Agriculture.*

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## PREFATORY NOTE

*TO THE CANADIAN EDITION.*

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In the pronunciation of many words this edition of "The Orthoëpist" will be found to differ materially from the American edition. The latest English authorities have been carefully consulted in making the revision, and it is believed that the present edition is now in harmony with the best English usage.

The chapter on the Essentials of Elocution was originally prepared for the Royal Canadian 5th Reader by J. Douglas Christie, B.A., and contains all that the student will need on the "Principles of Reading" required for teachers' examinations, and will thus save him the cost of a separate work on the subject.



## ESSENTIALS OF ELOCUTION.

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THE Art of Reading consists in the appropriate utterance of the thoughts and feelings presented in written language.

The written or printed words are only the signs or symbols of thought and feeling; and the best reader is the one who best uses these symbols to convey to the listener the thoughts and feelings which the words represent.

Some thoughts are bold, vigorous, and energetic, and show that the mind is roused. Others indicate that cool, calm, and collected state of the mind in which it is ready to deal with every-day matters. Again, the mind may be weighed down by sorrow, animated by joy, or softened by pity. Each of these states may be expressed by tones of the voice.

Now, it is impossible for a reader to give correct vocal expression to what he does not clearly understand and appreciate. Hence, he must first make a thorough study of the ideas and feelings to be expressed. He must determine—

(1) *The general spirit* of the selection; that he may know the force of voice, etc., with which it should be read.

(2) *The important individual ideas*; that he may know which words need special force or emphasis.

(3) *The relative importance of the different ideas*; that he may be able to express clearly the exact and full meaning of the author.

The primary requisites of a good reader are:

- I. CLEAR ARTICULATION.
  - II. CORRECT PRONUNCIATION.
  - III. CORRECT VOCAL EXPRESSION.
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### I. CLEAR ARTICULATION.

Many persons acquire, through carelessness, habits of slow and indistinct articulation, such as mumbling, joining words together, and making unaccented syllables almost inaudible. For effective reading, distinct utterance is, therefore, the first and most important requisite.

Articulation is effected by the action of the lips, tongue, palate, and jaws. If these organs do not act promptly and easily, the articulation will be indistinct and imperfect.

The following exercises will aid in disciplining the muscles used in articulation, and in accustoming them to energetic action:

1. Pronounce the sound *ee*, extending the lips as much as possible sidewise, and showing the tips of the teeth.
2. Pronounce *ah*, opening the mouth wide.
3. Pronounce *oo* (as in *cool*), contracting the lips.

Having uttered the sounds in this order, *Ee—ah—oo*, three or four times, rearrange them thus, *Ee—oo—ah*, *Ah—ee—oo*, *Ah—oo—ee*, *Oo—ah—ee*, *Oo—ee—ah*, and utter them as described above.

4. Pronounce the words *stand*, *strike*, *halt*, *hold*, forcibly expelling with each utterance all the air from the lungs.

After having continued this exercise for a short time, take a sentence and pronounce *each word* separately, with the utmost precision, exaggerating, at first, the movement of the lips and jaws. Next, pronounce *phrases* in the same way, and finally *whole sentences*, taking care in every case to open the mouth and move the lips.

#### EXAMPLES.

##### (1) Articulation of single words:

The—hours—pass—slowly—by,—nine—ten—eleven—how—solemnly—the—last—strike—of—the—clock—floats—out—upon—the—still—air. That—lasts—till—night. Neither—seet—nor—schism—shall—divide—us. Ignorance—is—not—bliss. The—torrent—rushed—down—the—rocks—pouring—and—roaring—grumbling—and—rumbling.

##### (2) Articulation of phrases:

Self-denial and discipline—are the foundation—of all good character,—the source—of all true enjoyment,—the means—of all just distinction. A correct articulation—is attained chiefly—through the free—and elastic movement—of the jaw,—tongue, and lips. To gain his ends—he lends—his utmost strength. This act—

more—than all other acts—laid the axe—at the root—of the evil.

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## II. CORRECT PRONUNCIATION.

By Pronunciation in its restricted sense is meant the exact employment in utterance, of the vowel and consonant sounds, and accents, which custom has established. Authorities differ as to the mode of expressing these sounds. Care should, therefore, be taken to follow those models which the best usage has sanctioned.

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## III. VOCAL EXPRESSION.

The chief elements of Vocal Expression are : Quality, Force, Pitch, Time, Stress, Inflection, Emphasis, and Pause.

### 1. QUALITY.

By **Quality** is meant the tone of voice used in expressing thought and feeling.

Certain tones are always associated with certain emotions.

There are five qualities of voice used in reading: Whisper, Pure Tone, Semi-Tone, Orotund, Basilar.

(a) **The Whisper** is used to express caution, fear, and secrecy. Horror, awe, and intense reverence are also expressed by a whisper, but one more strongly aspirated.

Example:

“Whispering with white lips—‘The foe ! They come ! They come !’”

(b) **Pure Tone** is that used in common conversation, simple narrative, description or argument, and in the expression of agreeable ideas, and tranquil or cheerful feelings. It is the natural tone of tenderness and compassion.

Example :

“ Hail to thee, blithe spirit,  
Bird thou never wert,  
That from heaven, or near it,  
Pourest thy full heart  
In profuse strains of unpremeditated art.”

In such a cry as “ Boat! ahoy! ” we use what is sometimes called Mechanical Pure Tone, which consists of purest tone, loudest force, highest pitch, and sustained movement, to carry the voice the greatest distance with the greatest ease.

(c) **The Semi-Tone** expresses physical or mental weakness.

Example :

“ I fear it is too late, and I shall die.”

(d) **The Orotund** is the pure tone deepened and intensified, sonorous, round, and full, rich and thrilling. It is thus the natural tone for awe, grandeur, vastness, reverence, deep pathos, and powerful appeals.

Example :

“ Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, great billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults,

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and breathe their awful harmony through these eaves of death, and make the silent sepulchre vocal!"

(e) **The Basilar or Guttural Tone** indicates the meannesses of human nature—malice, rage, intense hatred, revenge, and loathing.

Example:

"On what compulsion must I? Tell me that!"

"My deeds upon my head! I crave the law;

The penalty and forfeit of my bond."

"Is that the law?"

Few selections can be read throughout with the same quality of voice. Hence the necessity for the reader to make an analysis of the thoughts and sentiments, so that he may know when to change the quality of his voice. He must notice, too, that every quality of voice has its peculiar possibilities of Force, Pitch, and Time.

### 2. FORCE.

**Force** is the volume or degree of loudness used in reading.

Although the volume of sound may vary from a soft whisper to a shout, it will be sufficient to make only three degrees of Force—**Soft**, **Moderate**, and **Loud**.

**Soft or Gentle Force** is generally used in the expression of pathetic and subdued feelings—caution, secrecy, awe, pity, and tenderness.

Example:

"My mother! when I learned that thou wast dead,

Say, wast thou conscious of the tears I shed?

Hov'rd thy spirit o'er thy sorrowing son,  
Wretch even then, life's journey just begun?"

When the mind is unexcited, it expresses itself with **Moderate Force**. This, then, will be the prevailing force in unimpassioned discourse, and in reading narrative, descriptive, or didactic selections.

Example :

"A man he was to all the country dear,  
And passing rich with forty pounds a year;  
Remote from towns he ran his godly race,  
Nor e'er had changed or wished to change his place."

**Loud Force** is used in powerful appeals, and in the expression of all violent passions and vehement emotions, such as anger, command, exultation, scorn, and defiance.

Example :

"Fiercely he shouted: 'Bear away,  
East-by-north, for Seven Isles Bay.' "

### 3. Pitch.

**Pitch** of voice has reference to the degree of elevation in tone. There are three varieties of pitch—**High**, **Middle**, and **Low**.

**High Pitch** is that which rises above the ordinary speaking tone. It is the proper key for stirring description and animated narration, and for representing elevated feelings and impetuous, impulsive passion, such as joy, exultation, rage, invective, and eagerness. Selections expressing these admit of the greatest range or compass of voice, and variety in change of tone.

## Example:

"On," Hampden cried, "for the day is ours."

**Middle Pitch** is the key-note in common conversation and in unimpassioned thought. Language of little or no emotion admits of but a moderate range of voice.

## Example:

"Full many a gem of purest ray serene,  
The dark, unfathomed eaves of ocean bear;  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air."

**Low Pitch** is that which falls below the ordinary speaking tone, and is the key-note for the expression of sublimity, awe, and reverence. Such language admits of less range of voice than the preceding, approaching in some cases almost to *monotone*, or entire sameness of tone.

## Example:

"So live, that when thy summons comes to join  
The innumerable caravan that moves  
To the pale realms of shade, where each shall take  
His chamber in the silent halls of death,  
Thou go not, like the quarry-slave at night,  
Scourged to his dungeon, but, sustained and soothed  
By an unfaltering trust, approach thy grave  
Like one who wraps the drapery of his couch  
About him, and lies down to pleasant dreams."

Appropriate variety of pitch on successive words and syllables is one of the essentials of good reading. We have unconsciously a tendency to imitate the pitch of sounds that we describe. In nature, high sounds

are usually produced by small objects or by rapid motions; low, by large objects or by slow motions.

#### 4. TIME, OR MOVEMENT.

The Time that should be given to Pause, to the pronunciation of syllables, and consequently to the entire reading of a piece, must depend upon the character of the selection.

If the selection be animated or joyous, witty or humorous, it will require Fast time. Excitement of all kinds, as in joy, impatience, rage, terror, surprise, quickens the pulse and the utterance.

Example:

“ And there was mounting in hot haste ;  
 The steed, the mustering squadron, and the clattering car  
 Went pouring forward with impetuous speed,  
 And swiftly forming in the ranks of war.”

An equable condition of the mind naturally requires a moderate quickness of utterance. Hence, narrative or descriptive selections should be read with Moderate time.

Example:

“ Let not ambition mock their useful toil,  
 Their homely joys, and destiny obscure ;  
 Nor grandeur hear with a disdainful smile,  
 The short and simple annals of the poor.”

Gentle emotions naturally require slow utterance. Hence, grave or pathetic selections will require Slow time.

## Example:

“The curfew tolls the knell of parting day,  
 The lowing herd winds slowly o'er the lea,  
 Homeward the plowman plods his weary way,  
 And leaves the world to darkness and to me.”

## 5. STRESS.

If we examine a vowel sound when it is prolonged, we find the force or degree of loudness varying on different parts. Sometimes, the first part of the sound may be loudest, as in the following:

“It is! It is the *cannon's* opening roar!  
 The *foe!* they *come!* they *come!*”

Almost unconsciously, in uttering the words *cannon's*, *foe*, *come*, we give greater stress to the initial part of the vowel sound. This is called **Initial Stress**.

Some sounds begin gently, increase, and then diminish.

“The curfew *tolls* the *knell* of parting day,  
 The *lowing* herd *winds* slowly o'er the lea.”

Here, on the words *tolls*, *knell*, *lowing*, *winds*, *slowly*, the voice swells on the middle of the long sound. This is styled **Median Stress**.

Some sounds are loudest at the last part of the vowel sound.

“I'll have my *bond*; I will not hear thee *speak*:  
 I'll have my *bond*; and therefore speak no more.”  
 “And *nearer* fast and *nearer* doth the red whirlwind *come*.”

Here, on the words *bond*, *speak*, *more*, *nearer*, *come*,

the final part of the vowel sound is loudest. This is called **Final or Vanishing Stress**.

Abrupt, sudden sounds, represent abrupt, sudden emotions. Anger, for example, is quick, passionate, and explosive. In such cases **Initial Stress** is correct.

Gentle, swelling emotions, such as delight, tranquillity, tenderness, and sorrow, require **Median Stress**.

Obstinacy, impatience, scorn, and remorse require **Vanishing Stress**.

#### 6. INFLECTION.

**Inflection** is the rise or fall of the voice, that occurs on the accented syllable of an emphatic word.

There are three inflections: **The Rising Inflection**, marked thus (''); **the Falling Inflection** (''); **the Circumflex** (^v).

**The Rising Inflection** carries the voice upward from the general pitch, and suspends it on the highest tone required. This is the inflection heard in a direct question: "Are you *sûre*?"

**The Falling Inflection** marks a continuous downward slide of the voice. It ends on a lower pitch than that on which it begins. "No, I am not *sûre*."

**The Circumflex** is a union of the Rising with the Falling Inflection. It is always heard when a meaning is intended which the words, taken literally, do not convey.

Sometimes the voice has a continuous, level movement from tone to tone, sliding neither up nor down. This is called **Monotone**, and is employed in reading

passages that are solemn or sublime, or that express awe and reverence.

The tones of animated conversation furnish the best examples of Inflection. It is a useful exercise for the reader to change each sentence into colloquial form, to note carefully the various inflections, and to reproduce them afterwards in his rendering of the selection.

#### RULES FOR INFLECTION.

(a) The Falling Inflection is employed for positive commands and for all ideas that are leading, complete, or known.

(b) The Rising Inflection is employed for all ideas that are conditional, incidental, or incomplete, or for those that are doubtful, uncertain, or negative.

(c) Questions for information, or those that can be answered by *yes* or *no*, require the Rising Inflection: their answers, when positive, the Falling Inflection.

(d) Questions that can not be answered by *yes* or *no*, or that are equivalent to a positive statement, require the Falling Inflection.

(e) When words or clauses are contrasted or compared, the first part usually has the Rising, and the last, the Falling Inflection; but when one part of the contrast is affirmed, and the other denied, the latter has the Rising Inflection.

(f) The Circumflex is used when the thoughts are not sincere, but are employed in jest, irony, double meaning, ridicule, sarcasm, or mockery.

## EXAMPLES OF INFLECTION.

“The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea.”

“Near yonder copse, where once the garden smiled,  
And still where many a garden flower grows wild,  
There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose.”

“Will you ride in the carriage, or on horseback?”

“I prefer to walk.”

“Do you study German or French?”

“Do you study German or French?”

“When are you going to the country?”

“The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blessed:  
It blesseth him that gives and him that takes.”

“What should I say to you? Should I not say,  
Hath a dog money? Is it possible  
A eur can lend three thousand ducats?”

## 7. EMPHASIS.

**Emphasis** is that force of voice by which certain words in a sentence are distinguished above the rest.

Just as we accent certain syllables of a word, so we emphasize the important words of a sentence. If equal

emphasis is placed on every word, the reading becomes monotonous.

#### RULES FOR EMPHASIS.

- (a) Peculiarly significant or important words and phrases are emphatic.
- (b) Antithetical words and phrases are emphatic.
- (c) Words and phrases expressing new ideas take the highest degree of emphasis, but those referring to ideas already suggested or expressed are relatively unemphatic.

#### EXAMPLES.

“At church, with meek and unaffected grace,  
His looks *adorned* the venerable place ;  
*Truth* from his lips prevailed with *double sway*,  
And *fools* who came to *scoff* remained to *pray*.”

“The quality of mercy is not *strained* ;  
It *droppeth* as the gentle rain from heaven  
Upon the place beneath. It is *twice* blessed :  
It blesseth *him* that gives, and *him* that takes.  
'Tis *mightiest* in the *mightiest*.”

#### 8. PAUSE.

“A pause is often more eloquent than words.”

Pauses are of two kinds: Grammatical and Rhetorical.

**Grammatical.** — This pause is founded upon the grammatical structure of the sentence, and is indicated by the punctuation marks. It is addressed to the eye, and may or may not require to be used as a rest for the voice.

**Rhetorical.**—This is wholly dependent upon the sense, and, while resting the voice of the reader, is addressed to the ear of the listener.

The frequency, as well as the duration, of rhetorical pauses, varies with the character of the subject, and must be determined by the taste and feeling of the reader. A few rules, however, are subjoined :

**A Pause is required—**

(a) Between the subject and the predicate :

“The quality of mercy—is not strained.”

(b) After an inverted part of a sentence :

“Wherein doth sit—the dread and fear of kings.”

(c) Before and after every parenthetic and every qualifying clause :

“Even at the base of Pompey’s statue—

(Which all the while ran blood)—Great Cæsar fell.”

(d) Before and after every strongly emphasized word or clause :

“But mercy—is above—this sceptred sway ;—

It is enthroned—in the hearts—of kings—

It is an attribute—of God—Himself !”

(e) When an ellipsis occurs :

“One—to her cottage hearth,  
And one—to his sailor’s berth.”

(f) To arrest attention :

“Cuthbert, open ; let me in !”

(g) Between nouns in apposition :

“John Robison—a young midshipman—was in the same boat with the General.”

## 9. DIFFERENT CLASSES OF IDEAS AND THEIR VOCAL REQUIREMENTS.

(a) **Unemotional or matter of fact**, whether didactic, narrative, or descriptive;—

Pure quality, moderate force, middle pitch, moderate time, initial but not strongly marked stress, short slides.

(b) **Bold**, including declamatory pieces and very emphatic passages in class (a);—

Pure or orotund quality, high pitch, moderate or fast time, loud force, initial or median stress, falling slides.

(c) **Animated or joyous**, including all lively, happy, or beautiful ideas;—

Pure quality, fast time, high or middle pitch, moderate or loud force, often median stress, long slides.

(d) **Subdued or Pathetic**, including all gentle, tender, or sad ideas;—

Pure quality, sometimes whisper or semi-tone, gentle force, moderate or slow time, low pitch, median stress, short slides.

(e) **Noble**, including all ideas that are grand, heroic, or sublime;—

Orotund or pure quality, varied force, pitch, and time, median stress, moderate slides.

(f) **Grave**, including the deep feelings of solemnity and reverence;—

Pure or orotund quality, slight or moderate force, low pitch, slow time, median stress.

(g) **Ludicrous or sarcastic**, including jest, raillery, ridicule, mockery, irony, scorn, and contempt ;—

Varied quality, force, pitch, and time, initial stress, long slides.

(h) **Impassioned**, including all very loud pieces, and the violent passions of anger, defiance, and revenge ;—

Pure, guttural, or aspirated quality, loud force, high pitch, varied, generally quick time, varied stress.

### SUGGESTIONS TO THE TEACHER.

The following exercises are recommended as helps for developing and improving the voice :—

1. Breathing deeply and slowly, rapidly, and explosively.
2. Reading in a loud, distinct whisper.
3. Reading alternately slowly and rapidly, in a high and in a low tone, with a gentle and with a heavy voice.
4. Increasing and diminishing in force alternately.

### SPECIFICS.

1. To strengthen the voice, use loud, explosive exercises.
2. To make enunciation distinct, use the whisper.
3. To make the voice smooth, practice exercises with median stress and slow time.
4. To make the voice flexible, read rapidly.



## KEY TO THE PRONUNCIATION.

ā, long.....	as in hāle, grāy, fāte.
ă, short.....	" păd, făt, häve, răn.
â, long before r.....	" făre, pâir, beâr.
ā, Italian.....	" fār, făther, cālm.
à, intermediate .....	" făst, grăsp, brăncħ.
ă, broad.....	" fall, wălk, haul.
ă, obscure.....	" liăr, hesităncy.
ē, long.....	" mēte, sēal, ēve.
ě, short.....	" mĕn, mĕt, sĕll, fĕrry.
ê, like â.....	" hēir, thêre, whêre.
ę, like ă.....	" obey, prey, eight.
ē .....	" hēr, hērd, fērn, vērge.
ę, obscure.....	" brier, fuel, celery.
ī, long.....	" pīne, īce, fīre, file.
ī, short.....	" mīss, pīn, fill, mīrror.
ī, like long e.....	" mīen, machīne, polīce.
ī, short and obtuse.....	" sīr, fīr, thīrsty, bīrd.
ī, obscure.....	" ruīn, elixīr, ability.
ō, long.....	" nōte, fōal, öld.
ō, short.....	" nōt, ödd, resōlve.
ō, like short u.....	" sōn, dōne, öther, wōn.
ō, like long oo.....	" mōve, prove, do.

ö, like short <i>oo</i> .....	as in bösom, wölf, wöman.
ô, <i>broad</i> , like <i>a</i> .....	" nôr, fôrm, sórt, stôrk.
ö, <i>obscure</i> .....	" major, confess, feloný.
öö, <i>long</i> .....	" mōon, food, boötý.
öö, <i>short</i> .....	" wöol, foot, goöd.
ü, <i>long</i> .....	" tübe, tüne, üse, lüte.
ü, <i>short</i> .....	" tüb, hüt, üs, hürry.
ü, like long <i>oo</i> .....	" rule, trüe, rümor.
ü, like short <i>oo</i> .....	" büll, püsh, püt.
ü, <i>short and obtuse</i> .....	" fûr, ürge, concûr.
ü, <i>obscure</i> ....	" sulphur, deputy.
ÿ, <i>long</i> .....	" stýle, lýre, flý.
ÿ, <i>short</i> .....	" sýlvan, cýst, lýric.
ÿ, <i>short and obtuse</i> .....	" mýrrh, mýrtle.
oi or oy (unmarked)....	" oil, join, moist, oyster
ou or ow (unmarked)....	" out, hound, owl.
ç, <i>soft</i> , like <i>s sharp</i> .....	" çede, çite, merçy.
é, <i>hard</i> , like <i>k</i> .....	" eall, eoneur, success.
çh, <i>soft</i> , like <i>sh</i> .....	" çhaise, marchioness.
eh, <i>hard</i> , like <i>k</i> .....	" ehorus, eeho, distieh.
ğ, <i>hard</i> .....	" ğet, tiğer, begin.
ǵ, <i>soft</i> , like <i>j</i> ....	" ǵem, engíne, eleǵy.
ş, <i>soft</i> , like <i>z</i> .....	" has, amuşe, roşeate.
th, <i>soft, flat</i> , or <i>vocal</i> .....	" this, the, smooth.
x, like <i>gz</i> .....	" exist, exert, auxiliary.

The letter *g*, when used in representing the pronunciation of French words, simply indicates that the preceding consonant has a nasal utterance.

# THE ORTHOËPIST

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## A.

THIS vowel is pronounced *ä* as a letter, but *ə* as a word. In the languages of Continental Europe it usually has a sound like *a* in *far* or *father*, or—especially in French—like *a* in *ant*, *branch*, *grass*, etc.

Aaron—*är'un*.

*äb-dō'men*; *äb-dōm'i-näl*.

*äb'jëct*, *äb'jëct-nëss*.

*äb'sö-lüté*, *not -lüt*.

*äb-sö'l'u-to-ry*.

The dictionaries say that the penultimate *o* in such words as *declinatory*, *migratory*, *inventory*, *matrimony*, *dedicatory*, *derogatory*, *natatory*, *category*, *parsimony*, *piscatory*, *postulatory*, *prefatory*, *preservatory*, *territory*, etc., etc., is or should be pronounced like short (*ü*) or obscure (*ü*) *u*; that is, like *o* in *major*, *actor*, *factor*, etc. Is this true? The penultimate *o* of

these words falls, without an exception, under a *rhythmical* accent, which naturally does and should bring out, in no small degree, the quality of the vowel, though not in the *same* degree that it is brought out when standing under a primary accent. And yet it would be as much in harmony with the spirit of the language to say *preservatory*, making the *o* as long as the penultimate *o* in *protozoic*, as it is to slur it to the extent we naturally do in syllables where it has no accent whatever, as, for example, in *protector*, *protectorship*, *rector*, *rectorship*, *rectory*, etc. It is safe to assert that it is only those specially schooled to slur this *o* who pronounce it according to the dictionary marking. There are many who say *matrimony*, and a few who say *inventory*; but there are probably none, in this country at least, who are consistent and uniformly suppress this *o* in the whole long list of words in which it is found. To do so is to take something from whatever of sonorousness the language naturally has, as all languages are sonorous in proportion to their wealth in vowel-sounds. See *antinomy*.

əb-sõlve', or əb-ʂõlve'.

əb-sôrb', not -zôrb'.

əb-stē'mi-oüs.

əb'stract-ly.

əb-strүse', not -strūs'.

ăc-ă-dē'mi-ăn.

ăc'cěnt, *noun.*

ăc-cěnt', *verb*; ăc-cěnt'ĕd.

ăc'cěss, or ăc-cěss'.

The first marking is preferred by the later orthoëpists, and is sanctioned by our most careful speakers.

ăc-cěs'so-ry, or ăc'ces-so-ry.

Ease of utterance has shifted the accent from the first to the second syllable, where it will remain.

ac-clī'mātē; ăc-clī'mā-tīzē.

ăc-cōst', not -kawst'.

The *o* of this word, though so marked, is not really as short as the *o* in *not*. Short *o* is slightly prolonged when followed by *ff*, *ft*, *ss*, *st*, or *th*, as in *öff*, *söft*, *cröss*, *cōst*, *bröth*; also, in many words where it is followed by *n* or final *ng*, as in *gōne*, *begōne*, *lōng*, *prōng*, *söng*, *strōng*, *thōng*, *thrōng*, *wrōng*. The *extreme* short sound, in these words, is as much to be avoided as the full broad sound of *a*, as in *haul*, which in this country is so frequently heard.

ăc-cōu'tre, not -cow'-.

ăc-crūe', not -crū'.

*U* preceded by *r* or the sound of *sh* in the same syllable often becomes *ōō*, as in *rude*, *rumor*, *rule*, *ruby*, *sure*, *issue*.

ăç'ĕ-tăte.

ăc'mĕ, or ăc'mē.

ă'cōrn, or ă'cōrn.

acoustics. See Supplement.

acquiesce—ăk-wĕ-ĕs'.

ă-crōss', not ă-krawst'.

ă-crōs'tic, not ă-kraws'tic. See accost.

ăc'tōr, not ăc'tōr.

ăd-ă-mă̄n-tē'ău.

ăd-ap-tā'tion.

ăd-drĕss', both the noun and the verb.

ăd-dūce'.

When, in the same syllable, long *u* is preceded by one of the consonants *d*, *t*, *l*, *n*, *s*, or *th*, it is not easy to introduce the sound of *y*; hence careless speakers omit it, pronouncing *duty*, *dooty*; *tune*, *toon*; *lute*, *loot*; *nuisance*, *noosance*, etc. And yet to make the *u* in these words as clear and perfect as in *mute*, *cube*, etc., is over-nice, and consequently smacks of pedantry. The two extremes should be avoided with equal care.

ă-děpt', not ăl'ěpt.

ăd-hē'sive, not -zīve.

ăd'i-pōse, or ăd-i-pōse', not -pōz.

ăd'mi-ră-ble; ăd'mi-ră-bly.

ăd'mi-răl-ty, *not* ăd-mi-răl'ty.

A-dō'nis.

ă-dǔlt', *not* ăd'ŭlt.

ăd-vănce', *not* ăd-vănce', *nor* ăd-vănce'.

The fifth sound of *a*, called the *intermediate*, is found chiefly in monosyllables and dissyllables. At the beginning of this century these words were generally pronounced with the full Italian *a*, which by the exquisites was not unfrequently exaggerated. This Walker undertook to change, and to that end marked the *a* of words of this class like the *a* in *män*, *fät*, *ăt*, etc. The innovation, however, met with only partial success. Webster and Worcester both opposed it. Now there is a general disposition to unite in some intermediate sound between the broad *ă* in *father*, which is rarely, and the short *ă* in *at*, which is frequently, heard in this country. Some of the words in which *a* now receives this intermediate sound are: *advantage, after, aghast, alas, amass, alabaster, Alexander, answer, ant, asp, ass, bask, basket, blanch, blast, branch, brass, cask, casket, cast, castle, chaff, chance, chant, clasp, class, contrast, craft, dance, draft, draught, enchant, enhance, example, fast, flask, gantlet, gasp, ghastly, glance, glass, graft, grant, grasp, grass, husp, lance, lass, last, mask, mass, mast, mastiff, nasty, pant, pass, past, pastor, pasture, plaster, prance, quaff, raft, rafter, rasp, sample, shaft, slander, slant, staff, task, trance, vast, waft*.

adventure—*ad-věnt'yūr.*

*ăd'vērse, not ad-vērse', nor ad-vûrse'.*

*ăd'ver-tiſe, or ad-ver-tiſe'.*

*ăd-vēr'tiſe-měnt.*

The vowel *e* before *r* in a monosyllable or an accented syllable in which the *r* is not followed by a vowel or by another *r*, and in derivatives of such words—especially when the syllable retains its accent, as in *herd, defer, deferring, err, concern, maternal*—has an intermediate sound between *u* in *surge* and *e* in *ferry*. The uncultured are wont to give the *e* in such words the full sound of *u* in *surge*, as *murcy* for *mercy*, *furn* for *fern*, etc. This intermediate sound is quite distinct from both *ū* and *ĕ*. It is less guttural than the former and less palatal than the latter. It is heard in *ermine, verge, prefer, earnest, birth, mirth, bird, myrtle, virgin, thirsty, learn, discern, fertile, fervent, fervid, pereh, perfect, perfidy, perfume, perjure, permeate, serpent, service, terse, verb, verdant, verdict, vermin, vernal, verse, versify, her, herb, hermit, hearse, certain, dervis, germ, merchant, mercury, merge, mermaid, nerve, adversity, etc.* Also heard in some unaccented syllables, as in *adverb, adverse, etc.*

*Æ-nē'id.*

*ă'er-āte; ă'er-āt-ed.*

*aerie—ĕ're, or ă're.*

*ă'er-o-lite.*

ā'er-o-naut.

affaire d'amour (Fr.)—āf'fār' dā'mōr'.

affluxion—āf-flūk'shūn.

aforesaid—ā-fōr'sēd.

again—ā-gēn'; against—ā-gēnst'.

The usual sound of the diphthong *ai* is that of long *a*. The principal exceptions are in *said*, *suith*, *again*, and *against*, where it has the sound of short *e*; in *plaid* and *raillery*, where it sometimes has the sound of short *a*; in *aisle*, where it has the sound of long *i*; and in final unaccented syllables, as in *fountain*, *curtain*, etc., where it has the sound of short or obscure *i*.

ā-gäpe', or ā-gäpe'.

ā'gēd, not ājd, except in compound words.

āg-grän'dize-mēnt, or āg'grän-dīze-mēnt.

agile—āj'il, not āj'il, nor ā'jil.

āg-rī-cūlt'u-rīst, not -u-ral-ist.

āil'mēnt, not -munt.

In pronoucing such terminal, unaccented syllables as *ment*, *cent*, *ance*, *ence*, *stant*, *ent*, *ul*, *less*, *ness*, etc., it is as important to avoid making the quality of the vowel too apparent as it is to avoid saying *munt*, *sunt*, *unce*, *stunt*, *unt*, *ul*, *luss*, *nuss*, etc. If the one is slovenly and vulgar, the other is pedantic and affected.

ăl'ă-băs-tĕr, *not* al-a-băs'ter.

ăl-bī'no.

ăl-bū'mĕn, *not* ăl'bu-men.

ăl'cō-răñ, *not* al-cō'ran.

ăl'cōve, *or* ăl-cōve'.

Ăl-ex-ăñ'driñe.

ăl'gē-bră, *not* -bră.

ăl'gē-bră-ist, *or* ăl-gē-bră'ist.

The second is the marking both of Webster and Worcester in all except their later unabridged editions, which accent the first syllable.

ă'lī-ăs, *not* a-lī'as.

alien—ăl'yen, *not* ă'lī-en.

ăl-lē'giānce, *or* ăl-lē'-jans.

Webster's dictionary always has made this a word of four syllables, the later unabridged editions excepted.

ăl'le-go-riĭst.

allegro—ăl-lē'grō, *or* ăl-lā'grō.

ăl-lōp'ă-thy; ăl-lōp'ă-thĭst.

ăl-lūde', *not* -lūd. See adduce.

ăl-lȳ'; *pl.*, ăl-līes'.

This noun is frequently pronounced *ăl'līy*, in accordance with the general custom of changing

the accent of words used both as nouns and verbs. But Walker shows that this is a violation of a stronger analogy, since "it is a universal rule to pronounce *y* like *e* in a final unaccented syllable." Therefore this accentuation is erroneous, and it is altogether unauthorized.

almond—ä'mund.

alms—ämz, *not* äl'mz, *nor* ämz.

äl-päc'ä, *not* äl-ä-päk'ä.

alpine—äl'pīn, *or* (better?) -pīn  
äl'sō, *not* öl'sō.

äl-ter-cā'tion, *not* äl-, *but* al- *as in* alum.

äl-tēr'nāte, *noun and adj., not* äl-.

äl'tēr-nāte, *or* äl-tēr'nāte, *verb.*

äl-tēr'nā-tive, *not* äl-.

äl-lū'mi-nūm, *not* a-lü'-.

äl-vē'q-lär, *or* äl've-q-lär.

äl-vē'q-lāte, *or* äl've-q-lāte.

äl'wāys, *not* äl'wuz, *nor* öl'wuz

amateur—ä'mä-tür'.

There have been as many ways set down for pronouncing this word in English as there have been English dictionary-makers. The fact is, the exact sound of the last syllable can not be represented by any characters we have at command. This word is semi-Anglicized

In pronouncing French, it is of the first importance to bear in mind that it is a comparatively *unaccented language*; that the difference in the quantity of the syllables is due rather to a prolongation of the vowel-sounds of the long syllables than to their receiving a greater stress of voice.

am'bér-gris.

There is a class of words, mostly of French and Italian origin, in which *i* retains the long sound of *e*; as, *ambergris*, *antique*, *bombazine*, *capuchin*, *caprice*, *critique*, *gabardine*, *haberdine*, *quarantine*, *ravine*, *routine*, *fusçine*, *fatigue*, *intrigue*, *machine*, *magozine*, *marine*, *palanquin*, *pique*, *police*, *tambourine*, *tontine*, *oblique*, etc. *Brazil*, *chagrin*, and *invalid* formerly belonged in this list; now, however, they are generally, if not universally, pronounced with the *i* short.

ambrosia—am-brō'zhē-ā,

ameliorate—a-mēl'yō-rātē.

a-mē'nā-ble, *not* a-mēn'-.

amende honorable (French)—a'mōngd'  
ōn'ō'rā-bl'.

a-mēn'i-ty, *not* a-mē'nī-.

amour (Anglicized French)—a-mōr'.

amour propre (Fr.)—a'mōr' prūpr'.

ən-cěs'träl.

Ease of utterance has transferred this accent from the first to the second syllable.

anchor—ăng'kūr.

ən-chō'vy.

ancient—ān'shent, *not* ăń'-.

andiron—ănd'i-ūrn.

anew—ă-nū', *not* ă-nū'.

angel—ān'jel, *not* ăn'jl, *nor* ăn'jǔl.

angular—ăng'gu-lär.

ən-nī'hī-lāte, *not* ən-nī'lāte.

announce—ən-nūn'shé-ăt.

ən-ōth'er, *not* ă-nūth'-.

ān'swēr. See advance.

ăn-tę-pę-nūlt', *or* an'-.

There is no authority for saying ăn-te-pę'nūlt; still, that is what the recognized pronunciation of this word will be sooner or later, probably. We already have authority for saying pę'nūlt, instead of pę-nūlt'.

ăn'ti, *not* ăn'tī.

ăn'ti-mo-ny.

ăn-tin'o-my.

The penultimate *o* of these two words, it will be seen, is marked in both cases alike, i. e.,

according to the dictionaries. Who will contend that the sound of the vowel is, or should be, the same in both words? In the first word it is the vowel of a long syllable; in the second, of a short one. See *absolutory*.

ən-tip'ə-dēs, *not* ən'ti-pōdz.

anxiety—əng-zī'ə-ty.

auxious—əngk'shus.

ā'pēx, *not* ăp'ēx.

Āph-rō-dī'te.

ə-pōd'ə-sis.

apologue—ăp'ə-lōg.

apostle—ə-pōs'sl.

ăp-ə-thē'o-sis, *not* ăp-ə-thē-ō'sis.

ăp-pā-rā'tus, *or* ăp-pā-rā'tus.

ăp-pār'ēnt, *not* ap-pār'ēnt.

appreciation—ăp-prē-shē-ă'shūn.

ăp-prēn'tīce, *not* ap-prēn'tis.

ăp'prō-bā-tīve.

ăpri-cōt, *not* ăp'ri-cōt.

apron—ă'prūn.

à propos (Fr.)—ă prō'pō'.

ăp'ti-tūde, *not* -tūd.

The *u* of *altitude*, *amplitude*, *assiduity*,

*assume, attitude, astute, attribute* (the noun), etc., has its long sound slightly abridged. The careless generally pronounce it *ü*. See *adduce*.

aquiline—ăk'wē-lin, or -lin.

aqueduct—ăk'wē-dūkt.

Ār'āb, *not* Ā'rāb.

Ār'ā-bīc, *not* A-rā'bīc.

archangel—ärk-ān'jel.

When *arch*, signifying *chief*, begins a word from the Greek and is followed by a vowel, it is pronounced *ark*; as in *archangel*, *architect*, *archive*, *archipelago*, *archiepiscopal*, *archæology*, etc.; but when *arch* is prefixed to an English word, it is pronounced so as to rhyme with *march*; as, *archbishop*, *archduke*, *archfiend*.

är-ehī-dī-äc'ō-näl.

arctic—ärk'tik, *not* är'tik.

ärđ'u-oǒs, *not* är'doǒs.

are—är, *not* âr.

ä'rē-ä, *not* a-rē'ä.

ä'rē'ō-lä, *not* ä-rē-ō'lä.

är'gānd.

är'gēn-tīne.

Ā-ri-äd'nē.

Ā-ri'ōn.

a-riš'to-crăt, or ār'is-tō-crăt.

Arkansas. See Supplement.

är-mā'dā, or är-mä'dā.

är'miš-tice.

ä-ro'ma-tize.

arquebuse—är'kwē-būs, *not* -būs.

är-rēar'; *pl.*, är-rēars'.

är'se-nic.

Är-te-miš.

Asia—ä'shé-ä, *not* ä'zhā, *nor* ä'zhé-ä.

Asiatic—ä-shé-ät'ic, *not* -zhe-.

as-pir'ant.

äs'sëts, *not* ås-sëts'.

associate—äs-sō'shé-ät, *not* ås-sō'shät.

association—äs-sō-she-ä'shun, *not* -se-

assure—ä-shüür', *not* -shüür'.

äs-süür'ance.

äs-trög'rä-phy; äs-trö-lög'ic.

äth-ç-nē'üm.

äs-trö-nöm'ic.

äte, *not* ët; *imp.* of to eat.

à toute force (Fr.)—ä' töt' fôrs'.

à tout prix (Fr.)—ä' tō' prē'.

attaché (Fr.)—à'tă'shă'.

Aubert—ō'bār'.

au-dā'cious, *not* -dăsh'us.

au fait (Fr.)—ō fā.

Au-gē'ən.

äunt, *not* änt.

au-re'ō-lă, *not* äu-re-ō'lă.

au revoir (Fr.)—ō' rüv'wär'.

au'rīst.

au-rō'rā bō-re-ā'līs.

aus-cul-ta'tion.

auxiliary—awg-zil'yā-re.

ä-väunt', or a-väunt'.

äv'e-nūe, *not* -nū.

aw'fūl, *not* aw'fl.

awk'wārd, *not* awk'ārd.

ä-wrī', *not* aw-rī'.

axiom—äx'ō-üm.

axle—äk'sl.

ay, or aye (meaning *yes*)—ä.

aye (meaning *always*)—ä.

äz'ōte, or ä-zōte'.

azure—ä'zhūr, or äzhl'ūr.

## B.

This consonant, preceded by *m* or followed by *t* in the same syllable, is generally silent ; as, *lamb*, *limb*, *comb*, *dumb*, *climb*, *bomb*, *tomb*, *doubt*, *debt*, *subtle*, etc. *Succumb* is said to be one of the exceptions ; in this country, however, it is generally pronounced without the *b*.

bade—băd, *not* băm.

bagatelle (Fr.)—bă'gă'tĕl'.

badimage—bă'dī'năzh'.

balm—băm, *not* băm.

Balmoral—băl-mōr'ăl.

Balzac—băl'zăk', *not* băl'-.

banquet—băng'kwĕt.

Bă-răb'băs, *not* bär'ă-băs.

barouche—bă-rosh', *not* -rōch'.

bă'r'el, *not* -rĕl.

bă-sălt', *not* -zălt'.

bas-bleu—bă'-blūh'.

Those who do not know the French pronunciation well are advised to use the English word *blue-stocking*, as good English is always better than bad French.

bă-shăw'.

băss' rę-liēf', *not* bă-.

Băs'tile'.

băth, *not* băth; *pl.*, băthș.

Beatrice Cenci (Italian)—bă-ă-trē'chă  
chĕn'chĕ.

beau monde (Fr.)—bō' măund'.

beaux-esprits (Fr.)—bō'-zăs'prē'.

bę-cąuse', *not* bę-cöz'.

bedizen—bę-dī'zn, *or* bę-dīz'n.

Bę-ěl'zę-bǔb, *not* běl'zę-büb.

bedstead—běd'stěd, *not* -stěd.

Beethoven—bā'tō-fen.

been—bĭn, *or* bēn.

Pronounced *lēn* in England by many careful speakers; their highest authority, however, marks it *bīn*.

bę-gōne', *not* -gawn. See accost.

bę-hälf', *not* -hăf.

bē'hę-moth.

behoove.

Whether written with one *o* or with two, this word is pronounced *be-hōōve'*, and not *be-hōve'*.

bel-esprit (Fr.)—běl'-ăs'prē'.

bellows—bĕl'-lōz.

Smart says : “ Though generally considered as a plural, some authors join *bellows* to a verb singular ; and this will justify the pronunciation *bĕllus*.” Walker remarks : “ The last syllable of this word, like that of *gallows*, is corrupted beyond recovery into *lus*. ”

bĕ-nēath', or -nēath'.

bĕ-quēath', not -quēath'.

Béranger—bā'rōng'zhā'.

Bĕr'līn, not bĕr-lin'.

The latter pronunciation is neither English nor German, since the Germans say *bār-lēn'*.

bestial—bĕst'yāl.

bestrew—bĕ-strū', or -strō'. See strew.

bĕ-trōth', not -trōth'.

bĕ-trōth'āl, not -tīōth'-.

bĕ-trōth'ment, not -trōth'-.

bĕv'el, not bĕv'l.

bĭb-lī-ōg'rā-phy.

bī-fūr'cāte.

bī-fūr'cāt-ed, not -ĕd, nor -ăd.

Making *id* or *ud* out of terminal *ed* is one of the most objectionable, as well as one of the most common, of faults. The mangling of the terminal

vowels is more offensive to a cultured ear than the misplacing of an accent.

billet-doux (Fr.)—bē'yā'dō'.

The plural (*billets-doux*) is pronounced, in French, precisely like the singular.

bī-ěn'ni-äl, *not* bī-.

Bingen—bīng'ēn, *not* bīn'jen.

bī-nō'mi-äl, *not* bī-.

bī-ōg'rā-phy, *not* bī-.

bīš'mūth, *or* bīš'.

Bīš'märck, *not* bīz'-.

At the end of a syllable, *s*, in German, has invariably its sharp, hissing sound.

bī-tū'měn, *not* bīt'u-měn.

blackguard—blāg'gärd.

blās'phe-moüs, *not* blās-phē'moüs.

blā'tant, *not* blä'-.

blasé (Fr.)—blā'zā'.

bleat—blēt.

blēss'ěd, *adj.*

There are some participial adjectives, and some adjectives not derived from verbs, in which the *e* of the last syllable is commonly sounded; as, *aged*, *beloved*, *blessed*, *cursed*, *deuced*, *wicked*, *winged*, etc. The pulpit affectation that sounds

the *ed* of the imperfect tense and the participles, when reading the Bible, is going out of fashion.

blithe.

Blumenthal—blü'men-täl.

blüe, or blüe.

Smart is the only orthoëpist who gives the *u* of this word the sound of long *oo*.

Boccaccio—bo-kä'cho.

böld'est, *not* -ist, *nor* -ust.

bombast—büm'bäst, or böm.

This is the accentuation of Walker, Webster, Cull, and Richardson ; it is permitted by Worcester, and is the general pronunciation in this country.

Boileau—bwä'lö'.

bombazine—büm-bä-zïne', or böm-.

Boleyn—bööl'in.

Bolingbroke—böling-bröök.

böm-bÿç'i-noüs.

Bonnat—bün'nä'.

bön'nët, *not* bün'-.

böoth, *not* böoth.

Borghese—bôr-gä'zä.

Bouguereau—bô'ger'ö'.

Boulanger—bō'lōng'zhā'.

bouquet (Fr.)—bō'kā'.

bourn, or bourne—bōrn.

The authority for pronouncing this word  
*bōrn* is very slight.

bowsprit—bō'sprīt, *not* bow'-.

Brä'mīn, *not* brā'-.

brä-vā'dō.

brä'vō, *not* brā'-.

breeches—brīch'ēz.

breeching—brīch'ing.

brēth'ren, *not* brēth'er-ēn.

breviary—brēv'yā-re, *or* brē'vi-a-re.

brew—brū, *not* brū,

brewer—brū'er.

brīg'ānd, *not* bri-gānd'.

brīg'ān-tīne, *or* -tin.

bristle—brīs'sl.

brō'gān.

brō'mīne, *or* -mīn.

brō'mīde, *or* -mīd.

brōn-ehī'tīs.

brōth'el.

Brougham—brōō'äm.

bruit—brüt.

brüiše.

Buddha—büd'ā, or büd'ā.

buoy—bwōy, or boi.

bureau—bū rō.

Bûr'gün-dy.

bûr-lësque'.

bûsh'el, not bûsh'l.

business—bîz'nes, not -nüs. See ailment.

## C.

This letter is hard, and sounds like *k*, before *a*, *o*, and *u*; soft, and sounds like *s*, before *e*, *i*, and *y*, except in *septic* and *scirrhous*, and their derivatives, in which it is hard, like *k*.

When *ce* or *ci* are preceded by the accent, and are followed by a vowel in the next syllable, the *c* combines with the *e* or *i* to form the sound *sh*, as in *ocean*, *sociol*, *tenacious*, etc. Sometimes the *c* alone has this sound, or rather the *e* or *i* is used twice. First it combines with the *c* to make the sound *sh*, then it takes on its usual sound, as in *sociology*—so-she-o'l-o-gy.

In *discern*, *suffice*, *sice*, and *sacrifice*, and their derivatives, *c* has the sound of *z*. It is silent in *czar*, *victuals*, *indict*, and their derivatives, and also in terminal *sce*, as in *muscle*, etc.

cabaret—kā'bā'rā'. See amateur.

cabriolet—kā'brē'ō'lā'.

cachet—kā'shā'.

Cadi—kā'dī.

café (Fr.)—kā'fā'.

Cairo—in Egypt, kī'rō; in the United States, kā'rō.

caisson—kā'sōn.

This word is generally marked by orthoëpists *kā-sōōn'* or *kā'sōōn*; but it has become thoroughly Anglicized, and should be pronounced according to English analogy. The above marking is believed to conform to good usage.

ca-lăsh', not lăsh'.

căl-cin'a-ble.

căl-cin'e', or căl'cine.

The dictionary authority for the second marking is very slight. The preference shown for it in this country is due to its having been so marked in the earlier editions of Webster. The last edition only permits it.

că'l'drōn, *not* că'·.

calf—căf, *not* căf.

că'liph, *not* că'·.

căl-iş-thĕn'ics.

calk—kawk, *not* kawlk.

căl-lig'ră-phy.

Căl-lī'q-pę.

călm, pălm, psălm, älms.

că'lyx, *or* că'l'yx.

că-měl'q-pärd.

căm'phợr, *not* -fir.

Canaanite—că'nān-ite.

canaille—că'niē'.

The last syllable is very like a running-together of long *i* and long *e*.

că'n'cel, *not* căn'sl.

că-nīne', *not* că'nīne.

caoutchouc—kōo'chōok.

Căp-ă-çhīn'.

căr'bīne.

carbonaceous—kăr-bō-nā'shūs

că'ret, *not* căr'·.

carême (Fr.)—kă'rām'.

cär'j-i-ca-türe, -ca-türe, *not* -ca-chür.

cär'j-i-ca-tū-rist.

Worcester's and Webster's marking of these words is *-ca-tür-*.

cär'mīne.

carte de visite (Fr.)—kärt dĕ vē'zēt'.

cär'těl' (Fr.), *not* cär'těl, *nor* cär-těl'.

carte blanche (Fr.)—kärt blōngsh.

cär'tridge, *not* kăt-.

Cär-thä-gin'j-ān.

cäše'ment, *not* -měnt.

caseous—kā'se-ŭs.

cäs'si-mēre, *not* kăz'.

cässino (game)—käs-sē'nō.

castle—käs'l, *not* käs'tl.

casual—kăzh'u-ăl.

casuistry—kăzh'u-ăs-try.

catalogue—kăt'ă-lög, *not* -lög.

cătch, *not* kĕtch.

catechumen—kăt-ĕ-kū'men.

caviar (Fr.)—kă've'är.'

Căy-ĕnne', *not* kī-ĕn'.

Cecil—sës'il, *or* së-sil.

cěl'i-ba-cy.

This is the marking of all the orthoëpists except Webster, who gives the preference to *se-lib'a-se*.

cěl'lar, *not* sǔl'ler.

cellular—cěl'yū-lar.

ce-měnt' (*noun*).

Smart says *ce-měnt'*, and thinks this accentuation will finally prevail.

cěm'e-těr-y, *not* cěm'e-try.

cěn-trif'ü-gal, *not* cěn-tri-fū'gal.

cěn-trip'e-täl, *not* cěn-tri-pē'täl.

ce-phăl'ic, *not* cěph'ål-ic.

cě'rāte, *not* cěr'.

cěre'ment, *not* cě're-.

“But tell  
Why thy canonizéd bones, hears'd in death,  
Have burst their cerements !”—*Hamlet*.

*Not* “canoniz'd bones, hearséd in death,” as it is generally read.

cěr'tain, *not* cěrt'n.

ce-rū'le-ən, *not* ce-rū'-.

çha-grin'. See ambergris.

chă'l'dron, *or* chäl'dron.

ehāl-cēd'ō-ny.

Cham—kām.

chām'ber, *not* chām'-.

chamois—shām'wā'.

chān'cer-y, *not* chān'-, *nor* chān'-.  
See advance.

ehā'ōs, *not* -ūs.

chapeau—shā'pō'.

çha-rāde'.

chargé d'affaires—shār'zhā' dāf'fār'.

chasten—chās'sn, *not* chās'n.

chās'tiše-měnt, *not* chās-tīz'-.

château en Espagne—shā'tō' ōn'ās'pāñ'.

Cherubini—kā-rū-bē'nē.

chestnut—chēs'nüt.

chew—chū, *not* chū.

çhi-cā'ner-y, *not* chī-.

chick'en, *not* chick'n.

chīl'dren, *not* chīl'dūrn.

chimpanzee—chīm-pān'ze, *or* -pān-zē'.

Smart accents the last syllable.

Chī-nēše', *not* -nēse'.

ehī-rōp'ō-dīst.

chīš'el, *not* chīz'l.

čhīv'äl-řic.

čhīv'äl-roūs, *not* chī-văl'roūs.

čhīv'äl-ry, *not* chīv'- (antiquated).

ehlō'rīde, *or* rīde.

According to Smart and Cull, chemical terms ending in *ide* should have the *i* long; all other authorities, however, mark it short.

Chopin—shō'păng', *not* cho'pin.

ehōl'er-ic.

ehō'rīst, *not* ehōr'- (antiquated).

ehōr'is-ter.

christen—krīs'sn.

christening—krīs'sn-ǐng.

Christianity—krīst-yān'ē-ty, *or* krīs-te-ān'ē-ty.

Christmas—krīs'mās, *not* krīst'-.

ehrōn'q-lōg-ic.

cīc'a-trīce, *not* -trīce.

cicerone—sīs-ē-rō'nē (Anglicized).

The maker of this little book would take occasion to say here that, in his judgment, it is always well to make one's pronunciation, when speaking English, as English as permissible.

choose—chūz, *not* chūz.

ciliary—sīl'yā-ry.

Cīr'ce.

Cincinnati—sīn-sīn-nā'tī, *not* -nāt'tā.

cīr'cūm-stānce—ance *as in* instance.

cīs-āl'pīne, *or* (better ?) -pīn.

cīt'a-děl, *not* -dūl.

cīt'rāte, *not* cī'trāte.

cīv'il, *not* cīv'l, *nor* cīv'ūl.

clān-děs'tīne.

clapboard—klāb'bōrd.

clār'i-ōn.

clēm'en-cy, *not* -ūn-.

clew—klū, *not* klū.

clerk.

In England pronounced *klärk*; in America, except on the stage, *klērk*.

clōth.

Before *th*, *st*, and *ss*, the letter *o* is frequently sounded *aw* in this country, as in *cloth*, *broth*, *lost*, *cost*, *moss*, *dross*, etc., which is accounted inelegant; it is not more objectionable, however, than a *palpable* effort to make the vowel short. See *accost*.

cō-ād-jū-tōr.

cō-ād'jū-tānt, or jú-.

cōch'i-nēal, or (according to Smart)  
cōch-i-nēal', not kōch'.

cōck'a-trīce, not -trīs.

coffee—kōf'fe, not kāuf'fe. See accost.

cocoa—kō'kō.

cōf'fin, not kāuf'n. See accost.

coëxist—kō-egz-ist'.

cōg'nī-zānce.

There is good authority for pronouncing this word *cōn'i-zānce*; but this pronunciation finds little favor in America.

cognac—kōn'yāk', not kō'nī-āk.

cōg-nō'men.

Colbert (Fr.)—kūl'bār'.

Coleridge—kōl'rīj.

cōl-ōs-sē'ūm.

cōl'ūm-ba-ry.

column—kōl'ūm, not -yūm, nor -yūm.

cōl-lā'tiōn, not kō-lā'tiōn.

cōm'bāt, or cōm'bāt.

The question here is whether the *o* shall have the sound of *o* in *come* or of *o* in *from*. Walker,

Worcester, Smart, and others prefer the *o* in *come*; Webster and others, and popular usage, the *o* in *from*. The stage has always followed Walker, making the *o* very short; but, though this may perhaps be considered the more *elegant* mode of pronouncing the word at present, the longer *o* will doubtless eventually prevail.

cōm'băt-ānt, or cōm'-.

cōm'băt-īve-nēss, or cōm-băt'-.

Ease of utterance has put the accent on the second syllable of this word, where, despite the dictionaries, it is pretty sure to remain.

Comédie Française—kōm'ā'dē' frōng'-sāz'.

comely—kūm'ly, *not* kōm'-.

comme il faut (Fr.)—kūm ēl fō.

cōm-mēnd'ā-ble; *in verse, often* cōm'-.

“’Tis sweet and *commendable* in thy nature,  
Hamlet.”

“Silence is only *commendable*  
In a neat’s foot dried and a maid *not vendable*.”

commensurable—kōm-mēn'shū-ra-ble.

cōm'ment, *verb and noun*.

cōm-miš'er-āte.

cōm'mōn-wēalth, or cōm-mōn-wēalth'.

cōm'mu-nišm; cōm'mu-ništ.

cōm'pā·ble.

cōm-pār'ā·tīve.

cōm-pā'trī·ot, *not* -păt'-.

cōm-peer'.

cōm-pěll'ēd, *participial adjective.*

“Finding ourselves too slow of sail, we put on  
a *compellēd* valor.”—*Hamlet.*

cōm-pěn'sāte, *or* cōm'pēn-sāte. See con-  
summate.

complaisance—kōm'plā·zānce'.

Worcester accents the last syllable of this semi-Anglicized French word; Webster the first, placing a secondary accent on the last. In French, whatever difference there is in the quantity of the three syllables is due to the vowel-sound of the last syllable being somewhat drawn out.

cōm'plāi·sānt'.

cōm'plēx, *not* cōm-plēx'.

cōm'prō·mīsē.

comptroller—kōn-trōl'ēr.

cōm'rāde, *or* cōm'rāde, *or* -rād.

The authorities are divided on this word somewhat as they are on *combat*, which see. The last marking of the second syllable, though not sanctioned by the dictionaries, certainly is by etymology and good use.

con amore (It.)—kōn ä-mō'rā.

concave—kōng'kāv, *not* -käv.

cōn-cēn'trāte, *or* cōn'cēn-trāte. See consummate.

conch—kōngk.

cōn-cīse', *not* -cīze'.

cōn-clūde', *not* -clūd'. See aptitude.

cōn-clū'sive, *not* -ziv.

concord—kōng'kōrd.

Concord (town)—kōng'kūrd.

concourse—kōng'kōrs.

cōn-cū'bī-nāgē.

cōn-dō'lēnce, *not* cōn'dō-.

conduit—kōn'dit, *or* kūn'dit.

cōn-fēss'or, *or* cōn'fēss·or.

The latter accentuation is becoming antiquated.

cōn'fī-dānt'.

cōn-fis'cāte. See consummate.

cōn'flu-ent, *not* cōn-flū'-.

congenial—kōn-jēn'yāl.

There is abundant authority for making this a word of four syllables; but, fortunately, few people follow it.

congeniality—kən-jēn-yāl'ī-ty, or -ni-āl'-.

Congo—kōng'gō.

congregate—kōn'grē-gātē, or kōng'·.

congress—kōng'grēs.

congressional—kən-grēsh'ūn-āl.

cōn-jūre', *to solemnly enjoin, to adjure.*  
cōn'jūre, *to influence by magic.*

“What is he whose grief

Bears such an emphasis? whose phrase of sorrow  
*Conjures* the wand’ring stars, and makes them  
stand

Like wonder-wounded hearers?”

Which word does Hamlet use here? From time immemorial the stage has said that he uses the second. In other words, according to the stage, Hamlet accuses Laertes of playing hocus-pocus with the stars.

connaisseur (Fr.)—cōn'ā'sūr'.

The orthography of this word is made to conform to that of the modern French, because *ai* represents the sound of the syllable, and *oi* does not. The sound of the last syllable can only be approximated with English characters. The *ur* of *für*, however, somewhat prolonged, is very near it.

conquer—kōng'ker.

conquest—kōng'kwēst.

conscientious—kōn-she-ěn'shūs.

cōn-ser-vā'tor, or cōn'ser-vā-tor.

cōn-sid'ér-a-ble, not -síd'rā-ble.

cōn-sīgn'or.

cōn-sis'tō-ry, or cōn'sis-to-ry.

cōn-sōls.

The important point in pronouneing this word is to make the *o* of both syllables short. As for the accent, it seems to be quite immaterial where it is placed.

cōn-spīr'a-cy, not -spī'-.

cōn'strūe.

cōn-sūme'.

cōn'sūm-māte, or cōn-sūm'māte, verb.

Those who prefer, in common with nearly all the orthoëpists, to accent the second syllable of such three-syllabled verbs as *contemplate*, *compensate*, *confiscate*, *constellate*, *demonstrate*, *despumate*, *expurgate*, and *extirpate*, will perhaps think it well to except *consummate* in order to distinguish it from the adjective.

cōn-tēm'plātē, or cōn'tēm-plātē.

cōn'tēnts, or cōn-tēnts'.

The penultimate accent of this word is not only well-nigh universal in this country, but is sanctioned by Webster, Worcester, Clarke, and others.

contour—kōn'tōor'.

cōn'trāst, *noun*.

cōn-trāst', *verb*.

cōn-trīb'ūte, *not* cōn'tri-bütē.

cōn'trō-vērt, *not* cōn-trō-vērt'.

cōn'tū-mē-ly, *not* cōn-tū'mē-ly.

conversant. See Supplement.

cōn-vēr-sā'tion, *not* -zā'.

cōn-vērse', *verb*; cōn'vērse, *noun*.

cōn'vex, *not* cōn-věx'.

cōn-voy', *verb*; cōn'voy, *noun*.

cōop'er, or cōop'er.

Smart says : “*Cooper* and its compounds are doubtful (with respect to the sound of *oo*) except in common speech, which, in London at least, invariably shortens them.”

Common speech means uncultured, non-pains-taking speech, which certainly is not a desirable model to copy after. The lower orders, the world over, are slipshod in their articulation. The most sonorous vowel-sounds in the German language are never, by any chance, made by the common people, simply because they require a little greater effort than approximate sounds that suffice. *Cōoper* for cōoper—like hōop for hōop, rōot for rōot, sōon for sōon, sōot for sōot, rōof for rōof, hōof for hōof, wünt for wōn't, hüm for

**bōme**, *hü'l* for *whōle*, etc.—is probably one of those corruptions which it is wisdom to avoid.

cōr'äl, *not* cō'räl.

cordial—kōrd'yäl, *or* kōr'dé-äl.

cōrd-iäl'i-ty, *or* cōr-dì-äl'i-ty.

corkscrew—kōrk'skrü.

Corot—kō'rō'.

cō-rō'näl, *or* cōr'o-näl.

Preference is given here to the first marking, because it more fully brings out the vowel-sounds and conforms to the primitive *coro'na*.

corps d'armée (Fr.)—kōr där'mā'.

corps diplomatique (Fr.)—kōr dē'plō'-mā'teek'.

cōr'rī-dōr.

cōr-rō'sīve, *not* -zīv.

cortège (Fr.)—kōr'tāzh'.

corvette (Fr.)—kōr'vet'.

cōs-mōg'rā-phy.

cōs'tūme, *or* cōs-tūme'.

coterie (Fr.)—kō'tē-rē'.

coun'sel, *not* coun'sl.

coup d'état (Fr.)—kōp dā'tā'

coupé (Fr.)—kōpā'.

- courier—kō'rē-er.  
 courrier (Fr.)—kō'rē'ā'.  
 Courbet—kōr'bā'.  
 courteous—kûr'tē-ūs, or kōr'.  
 courtier—kōrt'yēr.  
 cōv'ēr-lēt, *not* -līd.  
 cōv'ēt-oōs, *not* -ē-chūs (antiquated).  
 cow'ārd-īce, *not* -īce.  
 crān'bēr-ry, *not* crām'.  
 creature—krēt'yūr.  
 creek, *not* krīk.  
 crē'ōle.  
 crē'ō-sōte.  
 crēm'ā-to-ry.  
 crew—krū.  
 Cromwell—krūm'well, or krōm'.  
 crū'ci-fīx.  
 crūde.

The vowel *u* preceded by *r* in the same syllable has the sound of *oo*.

- crū'el, *not* -il, nor -ūl.  
 cū'cūm-bēr, *not* kow'- (antiquated).  
 cuirass—kwē'răs'.

cuirassier—kwē'rās-sēr'.  
 cuisine (Fr.)—kwē'zēn'.  
 cū'lī-na-ry, *not* kūl'i-.  
 cū'pō-lā, *not* cū'pā-lō.  
 Curaçoa—kü-rä-sō'.  
 cu-rā'tor.  
 cūr'sō-ry, *not* -zō-.  
 cūr-tāil'.  
 curtain—kūr'tīn, *not* kūr'tn.  
 cȳ-clō-pē'ən.  
 cy-līn'drīc.  
 cynosure—sī'nō-şhūr.  
 czarowitz—zār'ō-vītz, *not* -wītz.  
 Czerny—chār'nē.

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## D.

THIS consonant is silent only in the words *Wednesday*, *handkerchief*, and *handsome*.

daguerreotype—dā-ğēr'ō-tīp.  
 dahlia—däl'yā, or dāl'yā.  
 dān'dē-lī-ən, *not* dān'dē-līn.

Worcester accents the penult of this word.

Dā'nish, *not* Dān'ish.

dā'tā, *or* dā'.

dā'tum, *or* dā'.

dāub, *not* dōb.

dāunt, *not* dāwnt.

deaf—dēf.

Webster alone of all the orthoëpists pronounced this word *dēf*—a pronunciation which now is considered very inelegant.

debenture—dē-bēnt'yūr.

de bonne grâce (Fr.)—dē bōn gräs.

débris (Fr.)—dā'brē'.

début (Fr.)—dā'bū'.

As the sound of the French *u* can not be represented in English, even approximately, or made by English organs of speech without much practice, the safer plan is to Anglicize both syllables of this word, and call it simply *de-bū'*, or to avoid using it at all.

débutant, débutante (Fr.)—dā'bū'tōng',  
dā'bū'tōngt'.

As in the case of *début*, we would recommend that these words be Anglicized in sound, and both pronounced *dēb-u-tānt'*.

děc'āde, *not* dě-kād'.

dě-ca'dence.

decalogue—děk'ā-lōg, *not* -lōg.

dě'cent, *not* dě'sunt.

dě-cī'sive, *not* -zīv.

děc-li-nā'tion.

dě-clī'voūs.

dě-cō'roūs.

The authority is small, and is becoming less, for saying *děc'o-roūs*, which is really as incorrect as it would be to say *sōn'o-roūs*.

dě-crěp'it, *not* -id.

dě-děc'ō-roūs.

dě-dūce', *not* -dūs'.

dě-făl'căte.

děf-äl-cā'tion, or dě-făl-cā'tion.

děf'i-cít, *not* dě-fiç'it.

dě-file'.

Sheridan said *děf'i-lē*.

dě-fīn'i-tīve.

dégagé (Fr.)—dā'gā'zhā'.

deglutition—děg-lū-tiš'ūn.

dégoût (Fr.)—dā'go'.

Delaroche—dē'lā'rūsh'.

dē-lūde', *not* -lūd'.

dē-lū'sion, *not* -lū'-.

děm-o-nī'a-cal.

dē-mōn'strā-ble.

dē-mōn'strāte, *or* děm'ōn-strāte. See  
consummate.

dē-mōn'strā-tīve.

dénouement (Fr.)—dā'nō'mōng'.

denunciate—dē-nūn'she-āt.

depot—dē'pō.

This word is so thoroughly Anglicized that it is in doubtful taste to pronounce it *à la franchise*; but, Anglicized, if we give the vowels their long sound, the syllables still have nearly the same quantity.

děp-rī-vā'tiōn.

děr'e-līct.

dernier (Fr.)—dārn'yā'.

dē-rī'sīve, *not* -zīv.

Descartes—dā'kärt'.

déshabillé (Fr.)—dā'zā'bē'yā'.

dē-sic'cāte, *or* děs'ic-cāte.

Desgoffe—dā'gūf'.

dĕ-sign', or dĕ-sign'.

The second pronunciation is seldom heard, and is certainly not euphonious, though the weight of authority is in its favor.

dĕs'ig-năte, *not* dĕz'-.

dĕ-sist', *not* -zist'.

dĕs'q-lăte, *not* dĕz'-.

dĕs-pe-ră'dō, *or* -ră'-.

dĕs'pi-că-ble, *not* dĕs-piç'a-ble.

dĕs-ſĕrt'.

dĕs'tīne, *not* -tīn.

desuetude—dĕs'wē-tūd.

dĕs'ül-to-ry.

dĕ-tāil', *verb*.

dĕ'tāil, *or* dĕ-tāil', *noun*.

Preference is given to the first marking by the later English authorities, and in the last edition of Webster.

dĕt-es-tā'tion, *or better*, dĕ-tes-

détour (Fr.)—dātōr'.

de trop (Fr.)—dĕ trō.

dĕv'as-tāte.

dĕv-as-tā'tion.

devoir (Fr.)—dĕv-wär'.

dew—dū, *not* dū.

diæresis—dī-ĕr'ĕ-sĭs, *or* -ĕ-re-.

dialogue—dī'a-lög, *not* -lawg.

dī'a-mōnd.

dī-ăs'tō-le.

dī'a-trîbe.

This word is pronounced *dī'a-trî-be* by Smart, and *dī-ăt're-be* by several orthoëpists.

dī'ĕt-a-ry.

dif-fū'sive, *not* -zīv.

dīg-ĕ-tā'lîs.

digression—dĕ-grĕsh'un.

dī-lâte', *not* dī-lâte'.

dī-lĕm'mâ, *not* dī-

dī-lū'tiōn, *not* -lū'.

dī'năr-ehy.

dī-ŏç'ĕ-ă-săñ.

dī-o-ră'mâ, *or* -ră'.

diph-thé'rî-ă—dip- *or* dif-.

diph'thōng—dip'- *or* dif'-.

Worcester and Smart prefer the former, Webster the latter.

dip'lo-măte.

dip-lo-măt'ic, *not* dī-plo-.

dī-plō'mă-tist, *not* dī-plō'-, *nor* dīp'lo-.

dī-rēct'ly, *not* dī-.

dis—dis, *or* dīz.

"When the accent, either primary or secondary, is on this inseparable preposition, the *s* is always sharp and hissing ; but when the accent is on the second syllable, the *s* will be either hissing or buzzing, according to the nature of the consecutive letter. That is, if a sharp mute, as *p, t, k*, or *c hard*, succeed, the preceding *s* must be pronounced sharp and hissing, as *dispose*, *distaste*, etc. ; but if a flat mute, as *b, d*, or *g hard*, or a vowel or a liquid, begin the next syllable, the foregoing *s* must be sounded like *z*, as *disburse*, *disdain*, etc. ; but if the secondary accent be on this inseparable preposition, as in *disbelief*, etc., the *s* retains its pure hissing sound."

— Walker.

In accordance with Walker, Smart says : "As to the pronunciation of this prefix, the *s* is unvocal [i. e., sharp or hissing] if the accent, primary or secondary, is on the syllable ; but if the next syllable be accented and begin with a real vowel (not *u*) or a vocal consonant [i. e., flat mute], the *s* is sounded *z*, unless the word is connected with a principal word in which the *s* is unvocal ; for in such case the derivative follows the primitive."

dis-ā'ble.

dis-ärm'.

dis-äs-ter, *not* dis-

dis-bänd', *or* dis-

dis-bürse', *or* dis-

dis-cärd', *not* dís'cärd.

discern—diz-zērn'.

discernment—diz-zērn'ment.

dís'ci-pline, *not* dí-cip'lin.

disclosure—dís-klō'zhūr.

dis-count', *or* dís'count, *verb*.

Webster stands almost alone in accenting the first syllable of this word.

discourteous—dis-kûr'te-üs.

dis-crëp'an-cy, *or* dís'cre-păñ-cy.

dis-dain.

dis-ease', *not* dis-

dis-frän'chîse, *not* -chîz.

dis-görge'.

dis-grâce'.

dis-guiše'.

dis-güst'.

dishabille—dis-a-bil'.

dishevelled—di-shĕv'ld.

diš-hĕn'est.

diš-hĕn'or.

diš-in'ter-ĕst-ĕd.

diš-join.

diš-jŭnc'tive.

diš-like'.

diš-lădge.

diš-loy'al.

diš-măy'.

diš-miss'.

diš-mount'.

diš-ôr'der.

diš-ōwn'.

diš-pos-şess'.

dispossession—diš-poz-zĕsh'un.

diš'pū-tă-ble, *not* diš-pū'tă-ble.

diš'pū-tănt, *not* diš-pū'tănt.

Disraeli—diz-ră'el-ĕ.

diš-rōbe', *or* dis-.

diš-sĕm'ble, *not* diz-zĕm'ble.

dissociate—diš-sō'she-ăt.

diš'so-lüte, *not* -lüt.

dīš-ſōlve', *not* dīš-sōlve'.

dīš-syl-lăb'ic.

dīš-sył'ląble, *or* dīš'sył'ląble.

distich—dīš'tik.

distingué—dēš'tāng'gā'.

distinguish—dīš-tīng'gwish.

dīš'trīct, *not* dēš'-.

dī-văń'.

dī'verse-ly.

dī-věrt', *not* dī-.

dī-věst', *not* dī-.

docile—dōš'il, *or* dō-sil.

dōc'u-měnt.

does—dūz.

dōg, *not* dāug, *nor the other extreme*, dūg.

See accost.

dolce—dol'chā.

dōl'q-roūs.

dōm'i-nę, *not* dō'mi-nę.

dōn'a-tīve.

donkey—dōng'ke, *not* dūng'ke.

Dōr'ic, *not* Dō'ric.

dost—dust, *not* dost.

doth—duth, *not* doth.

double-entendre—doo'bl-ong'tong'dr.

drä'mà, *or* dräm'å.

And then there is an abundance of unheeded authority for saying *drä'mà*.

draught—dräft.

dromedary—drum'e-da-ry, *not* drom'-<sup>t</sup>.

dröss. See accost.

drought—drowt.

Drü'id, *not* Drū'id.

dü'bi-ous, *not* dü'.

dük'tile, *not* -til.

dü'el, *not* dü'l.

düke, *not* dük.

düly. See adduce.

dý'nas-ty.

Smart and some others say *dín'as-te*; and this pronunciation is very common.

dýs'en-tér-y, *not* diz'-.

dys-pép'sy.

Worcester and half a dozen other orthoëpists accent the first syllable.

## E.

THIS vowel, the most frequent in the language, has two principal sounds : long as in *eve*, short as in *end*.

In the languages of continental Europe it generally has the sound of *a* in *fate* or *e* in *met*, according to position. In French, when unmarked, it is silent in many positions, and in many others has a peculiar and unrepresentable sound, which when distinct approaches that of short *u* in *sum*, and when slurred that of obscure *e* in *over*.

ēast'wārd, not ēast'ārd.

eau de vie (Fr.)—ō dē vē.

éclat (Fr.)—ā'klā'.

ēc-o-nōm'ic, or ē-co-nōm'ic.

ēc-o-nōm'i-cal, or ē-co-nōm'i-cal.

The first is the marking of a large majority of the orthoëpists.

ēc-u-mēn'i-cal.

E'den.

Most words ending in *en* drop the *e* in pronunciation, as *dozen* (doz'n), *soften* (sof'n), *often* (of'n), etc. The *e* in such words is sounded more frequently by unschooled pedants than by the careless. Some of the words in which the *e* should be sounded are *aspen*, *chicken*, *hyphen*, *kitchen*, *lichen*, and *marten*. The *e* is also sound-

ed when preceded by *l*, *m*, *n*, or *r*, as in *woolen*, *omen*, *linen*, *siren*, *barren*; but *fallen*, *stolen*, and *swollen* drop the *e*. As for *Eden*, *sloven*, *sudden*, *heathen*, *bounden*, and *mittens*, some speakers suppress and some sound the *e*.

ē'dile.

e'en—ēn.

ĕf'fōrt, or ĕf'fōrt.

ĕf-frōnt'ĕr-y, not -frōnt'-.

ĕf-fū'sive, not -zīv.

ĕ'go-tišm, or ĕg'o-tišm.

egregious—ĕ.grē'jūs, -jī-us.

either—ē'ther, or ī'ther.

Smart says that between *ē'ther* and *ī'ther* there is little in point of good usage to choose. The last edition of Webster's dictionary says that analogy, as well as the best and most general usage, is decidedly in favor of *ē'ther*. See *neither*.

eleemosynary—ĕl-e-mōz'ĕ-na-re, or mōs-ĕ-lē'gī-ăc, or ĕl-ĕ-gī'ac.

There is abundant authority for the second marking, but for the most part, in this country, the word is made to conform to the rule that words ending in *ia*, *iæ*, *ial*, *ian*, *eous*, and *ious* have the accent on the preceding syllable; as *demoniac*, *regalia*, *melodious*, etc.

ěl-ĕ-phăñ'tîne, *not* -tîn.

élève (Fr.)—ă'lâv'.

eleven—ĕ.lĕv'n.

ěl'i-gi-ble, *not* e-lîg'i-ble.

élite (Fr.)—ă'lêt'.

E-lîz'a-běth-ăn.

This is the dictionary pronunciation of this word ; ease of utterance, however, generally puts the accent on the penult.

Ellen—ĕll'ĕn, *not* ĕll'n, nor ĕll'ŭn.

ělm, *not* ĕl'ŭm.

ěl-o-cū'tiōn, *not* ĕl-ĕ-.

ěl'o-quěnce, *not* -kwǔnce.

ĕ-lū'ci-dâte, *not* -lû'. See aptitude.

ĕ-lū'sîve, *not* -zîv.

elysian—ĕ-lîzh'ĕ-ăn.

elysium—ĕ-lîzh'ĕ-ŭm.

emaciate—ĕ-mā'she-ăt.

ĕm-bălm', *not* -băm'.

embrasure—ĕm-brā'zhûr.

ĕm-en-dă'tiōn.

ĕ'mîr.

emollient—ĕ-môl'yent.

ĕn-pĕr'ic.

There time was when the weight of authority was in favor of the second marking ; not so now.

ĕm'prĕss, *not* -prĕs. See ailment.

ĕm-py-ĕ'mā.

ĕn-cĕ-phăl'ic.

en-cy-clō-pĕd'ic.

en-cy-clō-pē'dist.

ĕ-nĕr'văte.

The only authority for saying ĕn'er-văte is popular usage ; all the orthoëpists say e-nĕr'văte.

enfranchise—ĕn-frăñ'chiz.

ĕn'gîne, *not* -jîn.

English—ĕng'glish.

ĕ-nĭg'mā.

ĕn-ig-mat'ic or ĕ-nig-măt'ic.

Though the weight of authority is against us, we nevertheless give the first place to Walker's marking of this word.

ennui (Fr.)—ĕn'wĕ'.

ensemble (Fr.)—ĕng'sōng'bl.

ensure—ĕn-shūr', *not* -shūr'.

ĕn-thū'si-ăsm, *not* -thyū'.

entrée (Fr.)—*ĕng' trā'*.

enunciate—*ĕ-nŭn'she-ăt*.

*ĕn-vĕl'ōp*, *verb.*

envelope, *noun*—*ĕng've-lōp*, *or* (better)  
*ĕn've-lōp*.

enveloppe (Fr.)—*ĕng've-lüp'*.

*ĕn-vī'rōnă*, *or* *ĕn'vĭ-rōnă*.

The first accentuation is certainly much to be preferred.

*ĕp'ău-lĕt*.

*Ep-i-cu-rē'an*.

Webster alone of all the orthoëpists gave this word the antepenultimate accent ; and though in the last edition of his dictionary the preference is given to this accentuation, we are distinctly told in the "Principles of Pronunciation," in the first part of the volume, that *Epicurean* is one of a list of words ending in *an* which accent the penult.

epilogue—*ĕp'i-lōg*, *not* *-lōg*.

epistle—*ĕ-pis'l*.

*ĕp'i-tăph*, *not* *-tăf*.

*ĕp'ōeh*, *not* *ĕ'pōeh*.

The latter is a Websterian pronunciation, which is not even permitted in the late editions.

equable—ěk'wə-bl, or ē'kwə-bl.

Preference is given here to Smart's marking, though he stands quite alone.

equation—e-quā'shūn, not -zhūn.

ē-quā-tō'rī-äl.

equerry—ěk'wē-re.

ē'qui-nōx, not ěk'-.

equipage—ěk'wē-paj.

equitable—ěk'wē-tə-bl.

equivoke—ěk'wē-vōk.

ere—är; ere long—är lōng.

err—ēr.

ēr'rānd, not är'ünd, nor är'ānt.

erudite—ēr'yu-dīt, not ēr'ü-.

The latter pronunciation is neither euphonious nor easy of utterance. See pp. 202, 207.

erudition—ēr-yu-dish'ün, not ēr-ü-.

erysipelas—ēr-e-sip'e-las, not īr-  
ēs-ca-pāde'.

espionage—ēs'pe-ə-nāzh'.

ēth-nōg'rā-phy.

étui (Fr.)—ā'twē'.

Eū-ro-pē'ān, not Eū-rō'pe-an.

Eū-tēr'pé.

étagère (Fr.)—ā'tā'zhār'.

ěv-ən-gěl'i-cal, or ě-vən-.

The first marking is that of Walker and Smart ; the second, that of Webster and Worcester. Preference is given here to the first, because it is thought to be more euphonious and more in accordance with good usage.

ě-vā'sīve, *not* -zīv.

evening—ě'vn-īng, *not* ěv'ning.

ěv'er-y, *not* ěv're.

ěv'i-děnt, *not* -dǔnt.

evil—ě'vl.

ewe—yū, *or* yū.

The first is the pronunciation set down by nearly all the orthoëpists ; the second is that of the last edition of Webster.

ex.

The letter *x* in this prefix, *when followed by an accented vowel*, usually has the sound *gz* (*x*) ; sometimes, also, in the derivatives of such words, even though *x* stands under the accent, as *exaltation*, *exemplary*.

When the accented vowel is preceded by *h*, universal custom drops the *h* if the sound of *gz* is given to the *x*. The *h* can be more easily aspirated when the *x* is pronounced as *ks* ; but

the writer inclines to the opinion that the *h* is nearly always (from necessity) dropped in both cases—a point which the orthoëpists seem to have overlooked.

*ex-ăct'*, *ex-ăct'ly*, *ex-ăct'or*.

*exaggerate*—*egz-ăj'er-ăt*.

*ex-ăg-ger-ătion*.

*ex-alt'*, *ex-al-tătion*.

*ex-ăm'ine*, *ex-ăm-i-nătion*.

*ex-ăm'ple*.

*ex-ăs'per-ăte*, *ex-ăs-per-ătion*.

*ex-cîse'*, *noun and verb*; *ex-cîse'man*.

*ex-clū'sive*, *not -klü'ziv*.

*excruciate*—*eks-krü'she-ăt*. See accrue.

*ĕx'cre-tăve*, or *ĕx-crē'tăve*, *adj.*

The first marking is Webster's and Worcester's; the second, Smart's.

*ex-cûr'sion*, *not -zhün*.

*ex-ĕc'u-tăve*.

*ex-ĕc'u-tor*, *ex-ĕc'u-trix*.

*exemplary*. See Supplement.

*exempt*—*egz-ĕmt'*.

The letter *p* is silent or very indistinct when it occurs between *m* and *t* in the same syllable, as in *tempt*, *exempt*, etc.

*ex-ěrt', ex-ěr'tion.*

*exhale—eks-hāle'.*

*exhaust—egz-ăust', or eks-hăust'.*

*exhaustible—egz-ăust'ĭ-bl, or eks-hăust'-.*

*exhaustion—egz-ăust'yūn, or eks-hăust'-.*

*exhibit—egz-ĭb'it, or eks-hib'it.*

*exhibition—ěks-hē-biš'ūn.*

*exhilarate—egz-ĭl'a-rāt, or eks-hĭl'a-rāt.*

*exhort—egz-ōrt', or eks-hōrt'.*

*ěx-hōr-tā'tion, not egz-or-.*

*exhorter—egz-ōr'ter, or eks-hōr'ter.*

*ex-hūme', Webster.*

*ex-hūme', Worcester.*

*ěx'ĭ-gĕn-cy, not ex-ĭg'en-cy.*

*exile, noun—ěks'il, or egz-il'.*

*exile, verb—ěks'il, or egz-il'.*

The first marking is Webster's and Smart's ;  
the second, Walker's and Worcester's.

*ex-ist', ex-ist'ĕnce.*

*ěx'it, not egz'it.*

*ex-ōn'er-āte, ex-ōn'er-ā'tion.*

*ěx'o-ra-ble.*

*ex-ōr'bī-tant.*

ex-ôr'di-üm.

ex-ôt'ic.

ex-pâ'tri-âte, ex-pâ-tri-â'tion.

Webster said *eks-păt'*.

ěx'pert, or ex-pěrt', noun or adj.

ěx'ple-tîve.

ěx'pli-ca-ble, not ex-plíc'.

ěx'pli-câ-tîve.

ex-ploit'.

ex-plō'sîve, not -zîv.

ex-pō'nent, not -nǚnt.

exposé (Fr.)—ěks'pō'zā'.

ex-pûr'gâte.

ěx'qui-šîte, adj. and noun, not eks-quîz'it.

ěx'tânt', not ěx'tant.

As the syllables of this word are properly about equal in quantity, it is thought to be misleading to put a mark of accentuation over the first one only.

ex-těm'pō-re, not -těm'pōr.

extinguish—ěks-tǐng'gwîsh.

ex-tîr'pâte.

ěx'trâ, not ěks'trë.

extraordinary—*ɛx-trōr'di-na-ry*, or extra-or.

exuberant—*ɛgz-yū'ber-ənt*.

*ɛx-üde'*.

*ɛx-u-dā'tiōn*.

*ɛx-ült'*, *ɛx-ült'ənt*.

*ɛx-ü-l-tā'tiōn*.

eyre—*är*.

eyry—*ē're*, or *i're*.

## F.

This letter has always the same sound except in the preposition *of* and its compounds, where it has the sound of *v*. It is never silent.

In German, *v* has the sound of *f*.

façade (Fr.)—*fā'săd'*.

facial—*fā'shăl*, or *fa-shi-al*.

facile—*făs'il*.

*făc-sim'i-le*.

failure—*fāl'yūr*.

fait accompli (Fr.)—*fā'tă'cōng'plē'*.

falchion—*shūn*.

falcon—*făw'kn*, not *fă'l'kn*.

fə-mil-i-är'i-ty.

fär'ō, *not* fä'rō.

fascia—făsh'e-å.

faubourg (Fr.)—fō'bɔr'; Anglicized,  
fō'bɔrg.

fāu'cēt, *not* fās'-.

fault, *not* fōlt.

Faure—fōr.

fā'vōr-ite, *not* -it.

fēb'rī-fūgē.

fē'brile, *or* fē'b'rile.

Fēb'rū-a-ry, *not* -rū-.

fēc'ünd, *not* fē'cünd.

fēc'ün-dāte, *or* fē-cün'dāte.

fēc'ün-dā'tion.

fēni'i-nīne, *not* -nīn.

fēm'ō-rāl.

feoff—fēf.

ferrule, *a metal ring*—fēr'rīl, *or* fēr'rūl.

fēr'tīle, *not* -til.

ferule—fēr'rūl.

fī-děl'i-ty, *not* fī-.

filet de bœuf (Fr.)—fē'lā' dē bēf'.

figure—*fig'yūr*, *not fig'ēr*.

filial—*fil'yāl*, *or fil'i-āl*.

film, *not fīl'ūm*.

*fī-nā'lē*, *not fē-nāl'*, *nor fī-nāl'*.

*fī-nānce'*, *not fī'nānce*; *pl.*, *fī-nān'ces*.

*fīn-ān-ciēr'*, *or fī-nān'sēr*.

This much-used word is rarely pronounced correctly.

finesse (Fr.)—*fī-nēs'*.

fiord (Swedish)—*fē-ōrd'*.

*fīrst*, *not fūrst*.

fissure—*fish'yūr*.

flaccid—*flāk'sīd*, *not flās'id*.

flageolet—*flāj'ō-lēt*.

flambeau—*flām'bō'*.

flatiron—*flāt'i-yūrn*.

flaunt—*flānt*, *or flawnt*.

fleur de lis (Fr.)—*flāūr dē lē*.

The sound of the diphthong *eu* in French is very like the sound of *u* in *urge* initiated with the long sound of *a*—i. e., with long *a* barely touched before sounding the *u*.

flew—*flū*, *not flu*.

flexion—*flēk'shūn*.

*flōr'īd*, *flō-rīd'ī-ty*.

*flōr'īn*, *not flōrīn*.

*flōrīst*, *not flōrīst*.

*flūe*, *not flū*. See adduce.

*flū'īd*, *not flū'īd*.

*flūte*, *not flūt*.

*fō'lī-ō*, *or fōl'iō*.

forbade—*fōr-bād'*.

forecastle—*fōr'kās-sl*.

*fōre-fā-ther*, *not fōr-fā-ther* (antiquated).

forehead—*fōr'ēd*.

*Fōr'hēd* nowadays is hardly permissible.

foresaid—*fōre'sēd*, *not -sād*.

*fōr'est*, *not -ist*.

*fōr'gē*, *not fōrj*.

*fōr'ger*, *fōr'ger-y*.

*fōr-ğēt'*, *not -ğit'*.

*fōr'mi-da-ble*, *not fōr-mīd'ā-ble*.

*fōrt'nīght*.

In the early editions of Webster's dictionary this word was marked *fōrt'nīt*, which possibly accounts for this pronunciation being so common with us. In England it is the universal custom to sound the *i* long.

fôr'tress, *not* fôrt'rës.

fortune—fôrt'yûn.

fräg'men-ta-ry, *not* frag-mënt'ä-ry.

franchise—frän'chiz, *or* -chiz.

fränk-in'cëse, *or* fränk'ïn-cëse.

The first marking is Webster's; the second, that of nearly all the other orthoëpists. Ease of utterance, as well as the etymology of the word, will probably make Webster's marking generally preferred.

frä-tër'nize, *or* frä'tér-nize.

frät'rì-cide, *not* frä'-.

fre-quënt', *verb*; *not* frë'quent.

The latter was the marking in the early editions of Webster.

Frère—frär.

Freycinet—frä'së'nä'.

fricandeau (Fr.)—frë'këng'dö'.

fricassée (Fr.)—frë'kà'sä'.

This word may properly be treated as Anglicized—fric-as-see'.

frontier—frön'tér.

Webster marked this word *fron-tér'*, but this accentuation has been abandoned in the new editions.

frōnt'is-piēce, *not* frūnt'-.

frōst. See accost.

Froude—frōod.

frū'gal. See accrue.

fū'el, *not* fū'l, *nor* fū'ül.

fūl'erūm.

fūl'some, *not* fōol'.

furniture—fūr'nīt-yūr.

fū'tile, *or* -til.

future—fūt'yūr.

## G.

THIS consonant has two sounds, one hard and one soft. It is hard before *a*, *o*, and *u*, except in *gaol*, which is usually written as well as pronounced *jail*.

Before *e*, *i*, and *y* it is sometimes hard and sometimes soft. It is generally soft in words from the Latin, Greek, and French, as in *gentle*, *geology*, *giant*, *gymnast*, etc., and hard in words from the Saxon. These last are much in the minority. Some of them are *gear*, *get*, *gewgaw*, *eager*, *gift*, *gig*, *gild*, *gird*, *girl*, *rugged*, *foggy*, *muggy*, *scraggy*, etc.

The *g* of *ng* is often pronounced as though doubled ; as in *England*, *younger* (*ing'gland*, *young'ger*). Before the verbal suffixes *ed*, *est*, *ing*, *er*, it loses this double effect ; as in *wing'ed*, *bring'est*, *sing'ing*, *hang'er*. See *N.*

găb-är-dîne', or găb'-.

Gade, N. W.—gä'dē.

Gaelic—gā'lîk.

gāin'sây'.

'gainst—gĕnst.

găl'i-ot.

găl'lănt, *brave, daring, fine*.

gal-lănt', *polite and attentive to ladies*.

gallows—See bellows.

galsome—gawl'sum.

ganglion—găng'gli-ōn.

gangrene—găng'grēn.

Ganz—gänts.

gaol—jail.

gape—găp, or găp.

The latter is the marking of Smart and several others, and is frequently followed in England.

garden—gär'dn, or gär'den.

Garibaldi—gà-rē-bäl'di.  
 gâr'ish, *usually written* gâir'ish.  
 gär'rü-loüs, *not* gär'yü-, *nor* -yü .  
 găs, *not* găz.  
 găš'e-oüs, *or* gă-ze-.  
 găš-ōm'e-ter, *or* găs-.  
 găsp, *not* găsp.  
 găth'er, *not* gĕth'.  
 gaunt—gänt, *not* gawnt.  
 gauntlet—gänt'lët, *or* gawnt'.  
 Gautier, Théophile—tā'ō-fĕl' gōt'yā'.  
 gĕn-e-ăl'ō-gy, *or* gĕ-ne-ăl'ō-gy.  
 gĕn'er-ăl-ly, *not* gĕn'rūl-ly.  
 genial—jĕn'yăł, *or* jĕ'nî-ăł.  
 genius—jĕn'yüs, *or* jĕ'nę-üs.  
 Genoa—jĕn'ō-ă, *not* jĕ-nō'ă.  
 gĕn'tle-mĕn, *not* -mün.  
 gents.

Supposed to be an abbreviation of *gentlemen*.  
 Pronounced—except by the very lowest orders—  
 the most nauseating of vulgarisms.

genuine—jĕn'yu-ĭn, *not* -ĭn.  
 gĕ-ōg'ra-phÿ, *not* jĕg'ra-fe.

gē-ōm'ē-try.

Gérôme—zhā'rōm'.

Gertrude—gēr'trūd, *not* -trūd.

gēr'ünd, *not* jē'ründ.

gesture—jěst'yūr.

gēt, *not* gēt.

ghoul (Turk.)—gōol.

In the digraph *gh* at the beginning of a word, the *h* is silent, as in *ghost*, *ghastly*, etc. ; at the end of a word both letters are usually silent, as in *high*, *sigh*, *neigh*, *bough*, *through*, *borough*, etc. In some words this digraph has the sound of *f*, as in *enough*, *tough*, *cough*, *laugh* ; in some the sound of *k*, as in *hough* and *lough*.

giaour (Turk.)—jowr.

gīb'bous, *not* jīb'-.

gī-gān-tē'ān.

Gil Blas (Sp.)—hēl bläs, *not* zhēl blä.

gī-räffe', *not* gī-.

gīrd, gīrl, gīrth.

The sound of *i* before *r*, resembling *u* in *surge*, is precisely like the sound of *e* in *ermine*. See *advertisement*.

glacial—glā'she-äl.

glacier—gläs'e-er.

- glânce, glând, glâss, glâd.  
 Gläu'ber, *not* glöb'er.  
 glisten—glís'n.  
 glûe, *not* glu.  
 Gôd, *not* gaud ; gôd'like, *not* gaud'like.  
 golden—gôld'n, *not* gôl'den.  
 gön'dö-lâ, *not* gon-dô'lâ.  
 gone—gön, *not* gaun.  
 góose'bér-ry, or góos'.  
 gorgeous—gôr'jüs, or gôr'je-üs.  
 gôs'pel, *not* gaus'.  
 Gounod—go'nô'.  
 gourd—górd.  
 gouvernante (Fr.)—go'ver'näunt'.  
 góv-er-nânt'.  
 góv'ern-mënt, *not* gúv'ér-münt.  
 góv'ern-ör.  
 Graefe—grâ'fë, *not* grâf.  
 gramme (Fr.)—gräm.  
 grän'a-ry, *not* grâ'nä-rë (antiquated).  
 grâ'tis.  
 grease, *noun*—grês.  
 grease, *verb*—grêz, *not* grês.

grēas'y.

grew—grū, *not* grū.

gridiron—grīd'ī-ūrn.

griēv'oūs, *not* grēv'i-ūs.

gri-māce', *not* grīm'āce.

gri-māl'kīn, *not* -māul'-.  
gri'my, *not* grīm'y.

grisette (Fr.)—grē'zēt'.  
groat—graут.

grovel—grōv'l.

grū'el, *not* grū'. See accrue.

guano (Sp.)—gwä'nō.

guardian—gärd'e-ān, *or* gärd'yān.

The second marking is Smart's; the first, Worcester's and Webster's.

gū-bēr-nā-tō'rī-al, *not* güb-.

guillotine—gīll-lō-tēn'.

guipure (Fr.)—gē'pūr'.

Guizot (Fr.)—gē'zō'.

The office of the *u* here is simply to make the *g* hard.

gum-arabic—gūm-ă'r'ă-bik, *not* -ă-rā'bik.

Gumbert—goōm'bērt.

- güm§, not goomz.  
 gün'stöck, not -stauk.  
 güttä-për'chä, not -kä.  
 gym-nä'ši-üm.  
 gypsum—jip'süm.  
 gyve—jiv, not giv.
- 

## H.

This letter is merely an aspiration. It is silent in *heir*, *heiress*, *herb*, *herbage*, *honest*, *honor*, *hour*, *hostler*, and their derivatives. It is also marked as silent by most orthoëpists in *hospital*, *humor*, and *humble*, and their derivatives. By some it is thought that there is an increasing tendency to sound the *h* in these words; this is undoubtedly true with regard to *hospital*. *H* is silent after initial *g*, as in *ghost*, *ghastly*, etc.; after *r*, as in *rhetoric*, *rhyme*, etc.; and also when preceded by a vowel in the same syllable, as in *oh*, *Jehovah*, etc.

The French talk about their aspirated *h*'s, but they never aspirate any.

In German the effect of *h* in many cases is simply to prolong the sound of the preceding vowel; and in all the continental languages it has no effect after *t*.

Haeckel—hěck'el.

halcyon—hǎl'se-ün, or hǎl'she-ün.

hǎlf, *not* hǎlf.

halibut—hǎl'e-bút.

hǎlve, *not* hǎlve.

handkerchief—hǎng'kēr-chǐf; *pl.*, -chǐfs.

handsome—hǎnd'sum.

hǎr'ass, *not* hǎ-rǎs'.

hā'rēm.

haricot (Fr.)—à'rē'kō'.

harlequin—här'lē-kwǐn, or -kǐn.

Nearly all the orthoëpists pronounce the last syllable of this word *kǐn*. Why? Because the word comes to us through the French, in which the *u* is silent? Inasmuch as in every other respect the word has been thoroughly Anglicized, it would seem that the pronunciation of this syllable should be Anglicized also.

hār-mǒn'i-cā.

Här'ri-et, *not* hār'·.

hasten—hās'n, *not* hās'tēn.

haunch—hānch, *or* hāunch.

Hause—how'ze.

haunt—hānt, *or* hāwnt.

he, *pronoun*—hē.

When emphatic, this is pronounced as marked; otherwise the *h* is but slightly aspirated, and the vowel becomes obscure. See *him*.

“A man *hē* was to all the country dear.”

—Goldsmith.

“*Hē* who goes to bed, and goes to bed sober,  
Falls as the leaves do, and dies in October;  
But *hē* who goes to bed, and goes to bed mellow,  
Lives as *hē* ought to do, and dies an honest fel-  
low.”

heard—hērd, *not* hērd (antiquated).

hearth—härth, *not* hērth, *except in verse*.

heaven—hēv'n.

Hebrew—hē'brū, *not* -brū.

Hē'be.

hē-gī'rā, or hēg'i-rā.

height—hīt.

Heī'ne, *not* hine.

Final *e* in German is never silent.

heinous—hā'nūs.

Hēl'en, *not* Hēl'ūn.

Hellenic—hel-lē'nik, Smart; hel-lēn'ik,  
Webster; hēl'lē-nik, Worcester.

hēlm, *not* hēl'ūm.

Hemans—hĕm'anz, *not* hē'manz.  
her—hĕr.

So pronounced when emphatic ; otherwise the *h* is but slightly aspirated and the vowel becomes obscure. See *him*.

he-răl'dic.

herb—ĕrb.

Smart says *hĕrb*.

herbaceous—hĕr-bā'shüs.

herbage—ĕr'baj, or hĕr'baj.

hĕr-biv'or-oüs.

hereof—hĕr-ōv', or -öff'.

herewith—hĕr-with', or -wīth'.

hĕr'ō-ĭne, *not* hē'rō-ĭn, nor hē'rō-ĭn.

hĕr'ō-ışm.

hĕt'er-o-dăx.

hĕt'er-ōp'a-thy.

Heyse—hī'ze.

hī-ă'tüs.

hī'ber-năte.

hiccough—hīk'kup.

hī-er-ō-glÿph'ic, *not* hī-ro-.

him, *pronoun*—him.

When not emphatic, the *h* is but slightly aspirated, and the vowel becomes very obscure. In ordinary conversation initial *h* is frequently dropped entirely, in the pronouns, by those whose articulation is least faulty. There are not a few, however, who, when they appear in public and are “on their mettle,” studiously avoid slurring the pronouns, and consequently are careful to aspirate the *h* distinctly in *his*, *her*, *he*, and *him*, no matter whether the thought demands that the pronoun should be emphasized or not ; but in their endeavor to be nicely correct, they simply succeed in being pedantically wrong. This error seriously mars the delivery of many actors and public readers, making their elocution stilted and unnatural. Many of them slur *my*, not unfrequently making it *me*, in fact, when the *y* should retain its long sound ; but they seem to think it would be a heinous offence to treat the other pronouns in a like manner. Pronouns in which the letters should have their full value are met with only at considerable intervals.

Hin-dōō', or Hin'dōō.

hīp-pō-pōt'ā-mūs.

hir-sūte'.

his, *pronoun*—hīz. See him.

“The bosom of his Father and his God.”—*Gray*.

“*His* was a life of toil and penury, while *mine* is a life of ease and plenty.”

his'to-ry, *not* his'try.

hith'ér-mōst.

The *o* in *most* is always long.

hol'lly-hock, *not* -hauk.

hol'q-caust, *not* ho'lo-.

hom'áge, *not* ɔm'-.

home'ly, *not* hum'ly.

homestead—home'stēd, *not* -stēd.

homœ-ðp'á-thy, *not* ho'mæ-o-páth-y.

homø-gé'nø-oūs.

Smart says hom-o-.

honest—ón'est, *not* -íst, *nor* -üst.

“Honest, honest Iago,” is preferable to “honest, honust Iago,” some of our accidental Othellos to the contrary notwithstanding.

honi soit qui mal y pense (Fr.)—ó-né  
swā kē mǎl ē põngss.

hoof. See cooper.

hor'í'zōn, *not* hor'í-zōn.

hor'o-scópe, *not* ho'ro-scópe.

hors de combat (Fr.)—ôr dē kawng'bà'.

horse-răd'ish, *not* -rĕd'ish.

hos'pi-ta-ble, *not* hos-pít'a-ble.

hōs'pi-täl, *not* ḍos'pi-täl (antiquated).

hostler—ōs'lēr.

hound—hownd, *not* hown.

housewife—hous'wif, *or* hüz'zif.

As applied to a little workbag used by women, the word has the latter pronunciation ; but it seems to be now seldom used in this sense.

hōv'el, *not* hōv'l.

hōv'er, *or* hōv'-.

humble—ǔm'bl, *or* hǔm'bl.

humor—yū'mūr, *or* hū'mūr.

Smart pronounces this word *hū'mūr* when it means moisture, as in a man's body, and *yū'mūr* in the other senses.

humorist—yū'mōr-ist.

hǔn'drēd, *not* hǔn'dürd (antiquated).

hungry—hǔng'gre, *not* hǔng'gér-e.

hȳ-drōm'ē-ter.

hȳ-drōp'ā-thy, *not* hī'drō-păth-e.

hȳ'gī-ēne.

hȳ-mē-nē'āl.

hȳ-pēr'bō-le, *not* hī'per-bōl.

hȳ-pō-ehōn'dri-āc, *or* hī'pō-.

hypocrisy—he-pōk're-sē, *not* hī-pōk'-.

hyp-o-crit'i-cal, *not* hi-po.

hyp-o-gas'tric.

hypotenuse—hi-poth'e-nus, *not* -nuz.

This word is very frequently—perhaps most commonly among mathematicians—pronounced *hip-ot'e-nu*se; but Smart is the only orthoëpist who sanctions that pronunciation.

hyp-po-thet'ic, *not* hi-po.

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## I.

This vowel has two principal sounds, a long and a short, as in *dine* and *din*. It also has three secondary sounds, heard in *marine*, *fir*, and *ruin* respectively.

### I.

This pronoun, in common with all the other pronouns of the language, and a long list of the particles, is touched more or less lightly when it is not emphatic. Unemphatic, it becomes *i* instead of *ī*.

ī-dē'ā, *not* ī'de-ā.

īd-i-o-syn'cra-sy, *not* īd-i-os-in'cra-sy.

ī'dol, *not* ī'dl.

īg-no-rā'mus, *or* -rā'mus.

il-lū'sīve, *not* -ziv.

il-lūs'trāte, *not* īl'lūs-trāte.

il-lūs'trāt-ed, *not* īl'lūs-trāt-ed.

im'āgē-ry, or īm'a-ger-y.

The latter is preferred by Walker, Smart, Worcester, and others; but usage is decidedly in favor of the former.

imbecile—im'bē-cīl, īm-bēs'il, or īm-bē-sēl'.

The first mode given here of pronouncing this word is the most correct, the second the most unusual, and the third the most fashionable.

im-brūe'. See accrue.

im-mē'di-ate, *not* īm-mē'jet.

im'mi-nēnt. See ailment.

impartiality—im-pär-shē-ăl'i-te.

im-pěc'cā-ble.

im-pēr'fēct. See advertisement.

im'pi-oūs-ly, *not* im-pi'-.

im-plā'cā-ble, *not* īm-plāk'..

im-pōr-tūne', *not* īm-pōr'..

im-pro-vīše', *not* īm'pro-vīše.

Worcester says im-pro-vēz', but this pronunciation is rarely heard.

in-aʊ'gu-rāte, *not* in-aʊ'gər-āte.

in-cī'sive, *not* -ziv.

in-cī'sor.

incisure—in-sɪzh'yr.

in-clēm'ēn-cy, *not* -ün-

in-clūde', *not* -klүd'.

in-clū'sive, *not* -ziv.

in-cōg'nī-tō, *not* in-cōn'-.

in-cōm-mēn'su-ra-ble (-shu-).

in-cōm'pā-ra-ble, *not* -kōm-pār'.

incongruent—in-kōng'gru-ent.

incongruity—in-kōn-gru'i-ty.

incongruous—in-kōng'gru-oüs.

in-cōn-vēn'iēnt.

Walker and Smart say in-kon-vē'ne-ēnt.

in-crēase', *verb* ; in'crēase, *noun*.

For the noun the ultimate accent is becoming antiquated.

incursion—in-kûr'shun, *not* -zhun.

in-dē'cent. See ailment.

in-de-cō'roüs.

This pronunciation is not only more sonorous than in-dēc'o-roüs, but it now has the balance of authority in its favor. See decorous.

indenture—*in-dĕnt'yūr.*

Indian.

This word is generally pronounced *in'di-an*, though the orthoëpists, for the most part, would have us say *ind'yan*.

*in'di-ca-to-ry, not in-dĕc'-.*

indiscernible—*in-diz-zĕrn'i-ble.*

*in-dis'pū-ta-ble, not in-dis-pū'ta-ble.*

indocile—*in-dĕs'il.*

*in'dus-try, not in-dĕs'-.*

inequitable—*in-ĕk'wĕ-ta-ble.*

inertia—*in-ĕr'she-ă.*

inexhaustible—*in-egz-ăust'i-ble.*

*in-ex'q-ra-ble, not in-ex-ō'-.*

*in-ex'pī-a-ble.*

*in-ex'pli-ca-ble, not -ex-plik'-.*

*in-ex'tri-ca-ble.*

*in-fān-tile, or in'fan-tile.*

*in-fān-tīne, or in'fan-tīne.*

*in-fēc'ünd.*

*in-fi-dĕl, not in'fi-dl.*

Ingelow—*in'je-lō.*

*in-gēn'ioūs, or in-gē'nī-oūs.*

in-gé-nū'i-ty, *not* -nōō'·.

in-gé-n'ü-oǒs.

ingratiate—İN-grā'shé-āt, *not* İN-grā'shāt.

in-hōs'pi-ta-ble, *not* İN-hōs-pit'q-ble.

in-İM'i-cal.

Smart says İN-e-mī'cal.

initiate—İN-ish'e-āt.

İN'mōst, *not* İN'müst.

İN-nāte'.

This is the marking of nearly all the orthoë-pists except Webster, who says İN'nāte.

İN'nō-cent, *not* -sūnt. See ailment.

innoxious—İN-nōk'shüs.

inofficial—İN-qf-fish'äl, *not* -q-fish'·.

İN-ōp-por-tūne', or İN-ōp'por-tūne.

İN-quī'ry, *not* İN'quī-ry.

insatiable—İN-sā'shé-a-bl, *not* -shä-bl.

İN-sä-tī'e-ty.

İN-scrü'ta-ble.

İN'sěcts, *not* -seks.

İN-síd'i-oǒs, *not* -yü-üs.

insition—İN-sish'ün, or -sizh'·.

İN-stěad', *not* -stid'.

in'stēp, *not* -stĭp.

in'stīnet, *noun*; in-stīnct', *adj.*

in-stī-tū'tion, *not* -tū'-.  
in'strū-mēnt, *not* -mūnt.

insurance—in-shūr'āns.

insure—in-shūr'.

in'tē-grāl.

in'ter-est, *verb*, *not* īn-ter-ěst'.

in'ter-est, *noun*, *not* īn'trest.

in'ter-est-ed, *not* īn-ter-ěst'ěd.

in'ter-est-ing, *not* īn-ter-ěst'ing.

In the dictionaries some stress on the third syllable, in the verb and its derivatives, is indicated by marking the *e* as distinct—ěst; and that was formerly the prevalent pronunciation. But the most careful speakers now generally make the third syllable as obscure in the verb and participles as they do in the noun.

in'ter-īm.

in-ter-lōc'u-tor, *not* īn-ter-lō-cū'tor.

international—in-ter-năsh'ūn-äl.

in-tēr'pō-lāte.

in-tēr'stīce.

The authorities here are about equally divided. Smart accents the second syllable.

in-těs'tīne, *not* -tīne.

in-trīgue', *noun and verb*, *not* īn'trīgue.

in-trō-dūce', *not* -dūs'. See aptitude.

in-trūde'. See accrue.

in-trū'shōn.

in-trū'sive, *not* -ziv.

in-tū'i-tīve. See adduce.

inure—īn-yūr'.

īn'vā-līd. See ambergris.

inveigle—īn-vē'gl, *not* -vā'gl.

īn'ven-to-ry, *not* īn-vēn'tō-ry.

Iphigenia—īf-i-jē-nī'ā.

ī-răs'ci-ble.

ī'q-dide, *or* -dīde. See chloride.

ī'q-dīne, *or* -dīne.

Iowa—ī'q-wā.

iron—ī'urn.

irony, *adj.*—ī'urn-e.

irony, *noun*—ī'rūn-e.

irrational—īr-răsh'ūn-äl.

īr-rĕf'rā-ga-ble.

There is authority for saying īr-re-frăg'a-bl,  
which certainly is much easier of utterance.

ir-re-fūt'ā-ble, or ir-rěf'u-ta-ble.

Here, though the first marking is that of the majority of the orthoëpists, and though it has the advantage of being the easier of utterance, the second marking may possibly be considered the more elegant.

ir-re-mē'dī-a-ble.

ir-rěp'ā-ra-ble, not ir-re-pār'ā-bl.

ir-rěs'pi-ra-ble.

ir-rěv'ō-ca-ble, not ir-re-vō'kā-bl.

isinglass—ī'zing-glās.

isochronous—ī-sōk'rō-nūs.

īs'ō-lāte, or ī'sō-lāt.

The first marking is Walker's, Worcester's, and Smart's.

ī-sōm'er-īşm.

issue—īsh'shū.

isthmus—īst'mūs.

Italian—ī-tāl'yān, not ī-

ī-tāl'īc, not ī-

ī-tin'er-ānt.

ī'vō-ry, not īv'ry.

Ixion—īks-ī'ōn.

## J.

This consonant has always the same sound, and is never silent.

In words in which *d* precedes a letter having or embodying the sound of *y* in an unaccented syllable, the sound of *j* is often substituted for the combined sounds of *d* and *y*—as *sōl'jer* instead of *sōld'yer*, and *mōj'u-lāt* instead of *mōd'u-lāt*—just as *ch* is substituted for the combined sounds of *t* and *y* in *question*, *nature*, etc. It is doubtless possible to preserve the pure sounds of *d* and *y* where they appear in these connections, but it is well-nigh certain that the most careful speakers generally fail to do it.

*Jā'cōb, not jā'cōp.*

*jäg-u-är', not jäg'wär, nor jā'gar.*

*jäl'ap, not jöl'üp* (antiquated).

*jän'ty, not jaun'ty.*

*Jän'u-a-ry, not jēn'-.*

*Jäp-an-ēše', not -ēse'.*

*jäš'mīne, or jäs'mīne.*

*jaundice—jän'dis.*

*jaunt—jänt.*

*javelin—jäv'līn.*

*jér-e-mī'āde.*

*Jé-rū'sa-lēm, not -zā-*

Jew—jū, or jū.

jewel—jū'el, not jū'l.

jew'el-ler.

jō-cōse'.

jōc'und.

join.

Until toward the close of the last century the diphthong *oi* was very generally pronounced like long *i*, as *jīne* instead of *join*, *rīle* instead of *roil*, etc.; but now this pronunciation is confined to persons of the most limited culture.

joist, not jīst.

jostle—jōs'sl.

joust—jōst.

jō'vī-äl, not jōv'yāl.

jowl—jōl, not jowl.

Ju-dā'ic.

jūdg'ment, not -mūnt.

jū'gu-lär, not jūg'-.

Jū'l'iā, not jūl'-.

Jū'pi-ter, not jū'bī-.

jū-rīs-cōn'sult.

jū'rīst, not jū'-.

jū've-nīle, or -nīl.

## K.

This letter before all the vowels has one uniform sound. Before *n* in the same syllable it is silent, as in *kned*, *knit*, *know*, etc.; it is likewise silent after *c*, as in *back*, *crack*, *haddock*, etc.

kangaroo—kăng-gă-rōō'.

keelson—kĕl'sōn, or kĕl'.

kĕt'tle, not kĭt'tl.

khan (Turk.)—kawn, or kăñ.

kiln—kĭl, not kĭln.

kind.

When *ü*, *î*, or *ë* is preceded in the same syllable by the sound of *g* or *k*, many speakers, especially in England and our Southern States, introduce a slight sound of *e*, as in *car*, *card*, *kind*, *garden*, *guard*, *guide*, *girl*, *sky*, etc. If not carried too far, this can hardly be considered objectionable, as it effectually corrects a certain guttural utterance of these words that the best usage is careful to avoid.

kirschwasser (Ger.)—kĕrsh'vässer.

kitch'en, not kitch'n.

knout—nowt.

knowledge—nĕl'ej; nō'lej is very antiquated.

## L.

THIS liquid consonant always has the same sound. In many words it is silent, as in *balm*, *calm*, *half*, *calf*, *almond*, *palmer*, *walk*, *could*, *should*, etc.

*lā'bel*, *not lā'bl.*

*lā'bōr-er*, *not lā'būr.*

*labyrinth*—*lăb'ĕ-rinth.*

*lăeh'ry-mōse*, *not -mōz.*

*lăc'q-nišm*, *not lā'cq-.*

*lăm'ĕnt-a-ble*, *not lă-mĕnt'ă-bl.*

*lăn'dău* (*au as in haul*).

*Lange*, G.—*läng'ĕ.*

*lang syne*—*läng sīn*, *not -zīn.*

*language*—*lăng'gwaj.*

*languid*—*lăng'gwid.*

*languor*—*lăng'gwor.*

*Lă-ăc'o-ăn.*

*lă-pĕl'*, *not lăp'el.*

*lăr'um.*

*lă-rĕn'gĕ-al.*

*lă'tĕnt*, *not lăt'-.*

*lăth*, *or läth*, *not lăth.*

*Lăt'in*, *not* lăt'n.

*lăt'tice*, *not* lăt'tüs.

*lăud'a-nŭm*, *not* lăd'.

*laugh—läf*, *not* lăf.

*launch—läñch*, *or* launch.

*laundress—län'drës*, *or* lăun'.

*laundry—län'drë*, *or* lăun'.

*laurel—lău'rel*, *or* lōr'.

*lă'vă*, *or* là'vă.

*leaped—lēpt*, *or* lěpt.

*lēarn'ĕd*, *adj.* See blessed.

*leeward—lē'wărd*, *or* lū'ărd.

*lē'gĕnd*, *or* lěg'ĕnd.

*lěg'ĕn-da-ry*.

*legislative—lěj'is-lā-tĭv*.

*legislator—lěj'is-lā-tür*, *not* -lă'tör.

*legislature—lěj'is-lăt-yür*.

For an obvious reason these three words are much mispronounced. There is small authority for the penultimate accent which ease of utterance generally gives them, and none for the ante-penultimate (*le-gis'la-tive*, etc.) which some affect.

*Leipsic, in Saxony*—lip'sik.

*Leipsic, in the United States*—lēp'sik.

leisure—lē'zhūr.

This is the only way of pronouncing this word that nowadays is admissible in this country. In England, however, *lēzh'ur* is common, although not sanctioned by any modern orthoëpist.

lēngth, *not* lēnth.

lē'ni-ēnt, *not* lēn'-.

lēn'i-tīve, *not* lē'nī-.

lēp'er, *not* lē'per.

Leroux—lē-rōō'.

lēs'sōr, *or* lēs-sōr'.

lē-thär'gic, *not* lēth'ar-.

Lē'the, Lē-thē'ān.

lettuce—lēt'tīs.

lēv-ēē', *a gathering of guests.*

levee—lēv'e, *a bank along a river.*

lēv'el, *not* lēv'l.

lē'ver, *not* lēv'er.

Lever, Charles—lē'ver, *not* lēv'er.

lēv'er-aĝe, *not* lē'ver-.

liaison (Fr.)—lē-ā'zawng'.

lī'bel, *not* lī'bl.

līb'er-tīne, *or* -tīn.

licentiate—lī-sĕn'she-at.

It will be observed that in this word the last vowel, which is two removes from the accented syllable, is left to take care of itself. This, it may be seen, has been the usual practice in the cases of all vowels similarly situated, especially when they were in the penult. This vowel is marked long (*ā*) by Smart, and obscure (*ə*) by Worcester. Smart says, then, that this *a* is like *a* in *fute*; Worcester, that it is like *a* in *sedative*. Now, it is neither the one nor the other, but something between the two, which something it is safe to leave every one to find out for himself; and whether the speaker brings out the quality of the vowel a little more or a little less than he perhaps should, may be set down as one of the least of sins against good usage.

lichen—lī'kĕn, or lich'en.

The few English orthoëpists who have given the pronunciation of this word are divided in relation to it; but as a Greek and Latin word, it is pronounced *lī'ken*; the French keep the *ch* hard, pronouneing it *lē'ken*; and the pronunciation of *lī'ken* appears to be supported by the best usage among American botanists.—Worcester.

lic'or-ice, not -er-ish.

lien—lē'en, or lī'en.

In the early editions of Webster's dictionary this word was marked *lēn*.

lieutenant—lū-těn'ānt, lěf, or lěv.

It is not easy to see why our orthoëpists should differ so widely in their modes of pronouncing the first syllable of this word, since none of them appear to have made any effort to imitate its pronunciation in French. Preference is given here to the first marking—which is Webster's—because it comes nearest to what the orthography demands.

lī'lāc, *not* lī'lōk, *nor* lā'lōk.

līn'sey-wool'sey, *not* -ze.

listen—lis'n.

lī-thōg'rā-pher, lī-thōg'rā-phy.

litigious—lī-tij'ūs.

livelong—liv'lōng, *not* liv'lōng.

liv'er-y, *not* liv'-.

loath, *adj.*—lōth, *not* lōth, *nor* lōth.

loathe, *verb*—lōth.

loathsome—lōth'sum.

lō-cā'tiōn, *not* lō-.

logomachy—lō-gōm'ā-ke.

lōng'-lived, *not* -livd.

lōth, *not* lōth.

louis d'or (Fr.)—lō'ē dōr, *not* dōr.

low, *verb*—lō.

lū'cid, *not* lū'-.

lū'ci-fēr, *not* lū' .

lū'cre, *not* lū'-.

Lū'cy, *not* lū'-.

lū'di-croōs, *not* lū'-.

lūke'wārm, *not* lūk'-.

lūte, *not* lūt.

Lū'ther-an, *not* lū'-.

luxuriance—lūgz-yū'rī-āns. See ex.

luxuriant—lūgz-yū'rī-ānt.

luxurious—lūgz-yū'rī-ūs.

luxury—lūk'shū-rē.

lý-cē'ūm, *not* lí'cē-ūm.

Lyonnaise (Fr.)—lē'ūn'nāz'.

## M.

This letter has always one sound, except in *ac-compt*, *accompan-t*, and *comptroller*, pronounced and usually written *account*, *accountant*, and *controller*. It is silent when it precedes *n* in the same syllable, as in *mnenomics*.

Machiavelian—măk-ē-ā-věl'yān.

măc'rō-cōşm, or mā'cro-cōşm.

măd'äm.

Not unfrequently good taste is offended by the retention of the French word *madame* in translations. This is especially true of translations for the stage. Few things are more unpleasant to a cultured ear than the unnecessary mixing of languages.

madame (Fr.)—mă'däm'.

Madeira—mă-dé'ră, or -dă'.

mademoiselle (Fr.)—mădm'wă'zĕl', *not*  
măd-ŭm-wă'zĕl, *nor* măm-zĕl', which  
is exceedingly vulgar.

In this word an Englishman encounters his greatest difficulty in the proper utterance of the last syllable, to which the Frenchman gives a very clear dental utterance, while the Englishman is wont to let the sound come from his throat.

ma foi (Fr.)—mă fwă.

mă'gî, *not* măg'î.

magnesia—măg-nĕ'zhe-ă.

măg-nĭf'î-cent, *not* -sŭnt. See ailment.

măg-nô'lî-ă, *not* -nôl'yă.

măin'ten-ănce, *not* măñ-tăñ'ăns.

mal à propos (Fr.)—măl à prô'pô'.

mă-lă'rî-ă, *not* mă-lă'.

măl-e-făc'tor, or măl'-.

mall, *a public walk*—măl.

măm'mil-la-ry, *not mäm-mil'a-re*.

măn-dă-rin', *not män'dä-rin*.

mă'nëš, *not mänz*.

mango—măng'gō.

mă-ni'a-cal.

manceuvre—mă-nü'ver, *not mä-nü'*.

mău'or, *not mä'nor*.

măn'or-house, *not mä'nor-*.

măn'sard' rōof.

mansuetude—măn'swē-tūd.

mantua-maker—măn'tü-măk'er.

mă-răš'müs, *not -răš'*.

marchande de modes (Fr.)—mär'-  
shängd' dę mód'.

The letter *o* in French generally has the sound of *o* in *son*, *won*, *done*, or of *o* in *or*, *nor*, *for*, except when under the circumflex accent (*ô*). Hence we should say, for example, *bëf à là müd*, not *möd*.

marchioness—mär'shüñ-ĕs.

mär'i-göld, *not mä'rë-*.

mär'i-täl, *not mär'*.

mär'î-tîme.

mär'ket, *not* -kît.

mär'vel, *not* mär'vl.

măs'cu-lîne, *not* -lîn.

măsk, *not* măsk.

massacre—măs'sâ-kér.

măs'ter, *not* măs'-.

măt'in, *not* mă'tîn.

mă'trix, *not* măt'-.

mă'trôn, *not* măt'-.

mă'trôn-al.

mă'trôn-ly, *not* măt'-.

măt'tress, *not* măt-trăss'.

mău-sö-lé'üm.

mauvais goût (Fr.)—mō'vâ' gôô.

mauvaise honte (Fr.)—mō'vâ' zăungt.

măy'or-äl-ty.

mayonnaise (Fr.)—mă'yón'âz'.

measure—mĕzh'ûr, *not* măzh'-.

mechanist—mĕk'ân-îst.

mę-dîç'î-nal.

medicine—mĕd'e-sîn, *not* mĕd'sn.

mediocre—mē'de-ô-kér.

meerschaum (Ger.)—mār'showm.

The *au* has the sound of *ow* in *owl*, and there is little if any difference in the quantity of the syllables, as is generally the case with compound words.

Meissonier—mā'sōn'yā'.

meliorate—mēl'yōr-āt.

měl'ō-drām-ā.

The second marking is supported by abundant authority, but few, if any, seem to heed it.

Měl-pōm'ē-nē.

memoir—měm'wōr.

měm'ō-ry, *not* měm'ry. [naj-.

ménagerie (Fr.)—mā'názh'ē-rē', *or* me-

menagery—mē-názh'ē-rē.

měn-īn-gī'tīs, *not* mē-něn'gī-tīs.

měr'cān-tīle, *or* -tīl.

The second, however, is sanctioned by Smart.  
See *advertisement*.

mesmerism—měs'mēr-izm, *or* měz'-.

The dictionaries tell us to sound the first *s* of this word and of its derivatives like *z*, which is contrary to the prevailing custom, etymologically incorrect, and not euphonious.

messieurs—mās'yūr'.

The English orthoëpists have marked this word in no less than ten different ways, agreeing in only one thing—that the final *s* should be sounded. Now, this *s* is absolutely silent; so is one of the other *seses*. The first syllable is perfectly represented by *mās*, and the second syllable is *very nearly* represented by *yūr'*. If, in pronouncing this syllable, the speaker *imagines* a long *e* between the *y* and the *ü*, and then, having prepared the organs of speech to sound it, goes directly to the *ü*, he will perhaps get the sound of the syllable somewhat more perfectly. The sound of the *r* is very short and obscure. See *monsieur*.

mēt-ä-môr'phose, *not* -phoze.

mē-te-ör'ö-lite.

mēt-rö-pöl'ï-tan.

mī-ăš'mā.

mī'erö-scōpe, *not* mīc'rö-.

mī'erö-scōp'ic, *not* -scōp'ic.

mīd'wīfe-ry, *or* mīd'wīfe-ry.

Mī'lān.

We Anglicize the orthography of this proper name: why should we not do likewise with the orthoëpy? Bryce, Earnshaw, and Thomas say *Mī'an*, while Wright says *Mī-lān'*.

milch, *adj.*, *not* milks.

millionaire—mīl-yūn-ār', or mīl'-.

mīn-ēr-āl'ō-gy, *not* -ōl'ō-gy.

Millet, E.—mēl'lā'.

miniature—mīn'i-āt-yūr, or mīn'i-tūr.

Mīn'ō-tāur.

mī'nūs, *not* mīn'ūs.

mī-nūte', or mī-nūte', *adj.*

minute, *noun*—mīn'īt.

mīr'a-cle, *not* mēr'.

mī-rāc'u-loūs, *not* mī-

mirage (Fr.)—mē'rāzh'.

mīs'ān-thrōpe, *not* mīz'.

mischievous—mīs'chē-vūs, *not* mīs-chē'.

mīs'chiēv-ous-nēss.

mīs-cōn'strūe, *not* mīs-cōn-strūe'.

“Do not, great sir, misconstrue his intent.”

—Dryden.

misfortune—mīs-fōrt'yūn.

misogyny—mē-sōg'ē-nē.

mistletoe—mīz'zl-tō.

mīt'ten, *not* mīt'n.

mnemonics—ne-mōn'īks.

mobile—mō-bēl', or mō'bīl.

The first is the pronunciation of Walker and Worcester, and is always heard in the name Mobile; the second, that of Webster. Smart says mōb'il.

mōck, *not* māuk. See accost.

mōd'el, *not* mōd'l.

mōd'est, *not* -ist, *nor* -üst.

moisten—mois'n, *not* -tēn.

mō-lēc'u-lar.

mōl'e-cūle.

Molière—mōl'yār'.

Mōn'a-cō, *not* Mō-nä'cō.

mōn'ād, *or* mō'nād; mō-nād'ic.

mōn'ās-tēr-y, *not* -tē-ry.

mongrel—mūng'grēl.

mōn-ō-cōt-y-lē'dōn.

mō-nōg'ā-my.

mōn'ō-grām, *not* mō'no-.

mōn'ō-grāph, *not* mō'no-.

mōn'ō-lōgue, *not* mō'no-lōg.

mōn-ō-mā'nī-ā.

mōn-ō-mā'nī-āc.

mōn-ō-syl-lăb'ic.

monsieur (Fr.)—mūs'yūr'.

This marking perfectly represents the pronunciation of the first syllable of this word, the *o* being like the *o* in *son*. The second syllable is like the second syllable of the plural. The *r* in both cases is *really* a silent letter, but with its aid the pronunciation of the syllable is better represented to the English eye than it could be without it. It is marked obscure in order that it may be merely *hit* and not dwelt upon. Care should be taken to give the syllables the same quantity. See *messieurs*.

morale (Fr.)—mō'rāl'.

morceau; *pl.*, morceaux (Fr.)—mōr'sō'.

mōr'i-bünd, *not* mō'rī-.

Morpheus—mōr'fūs, *or* mōr'fē-ī s.

morphine—mōr'fīn, *not* mōr-fēn'.

mōr'sel, *not* mōr'sl.

mōr'tal, *not* mōr'tl.

Mosenthal, J.—mō'zēn-täl.

Mōs'lem, *not* Mōs'-.

mō'tiōn-lēss, *not* -lūs. See ailment.

mountain—moun'tin, *not* -tīng, *nor* -tn.

mountainous—moun'tin-ūs.

mūl-tī-plī-cā'tion, *not* -pi-.

mǔl'ti-tāde, *not* -tūd. See adduce.

mū-niç'i-pał, *not* mū-ni-cip'äl.

mûr'der-er, *not* mûr'drer.

müs-cö-vâ'dō.

mû-şē'üm, *not* mû'se-üm.

mûsh'rōom, *not* -rōon.

müs-tăche', *or* -tash'.

my—mî, *or* mi, *never* mē.

When, from being used in contradistinction to another personal pronoun, *my* is emphatic, the *y* has its full, open, long-*i* sound. Thus we would say, “Is this *mî* ink or *yours*? ” But when there is no such emphasis—and there is but rarely—the *y* has the sound of obscure *i*, as in *mi-nûte'* and *miraculous*, which is very nearly the sound of *y* in *many*, *only*, etc. “My [mî] ink is as bad as my [mi] pen.” These rules, however, are and should be departed from in certain cases where we would express respect or emotion. “My [mî] brother shall know of this.” “Sir, this lady is my [mî] wife.” “Ay, madam, she was my [mî] mother !” Say *mî* in these sentences, and they become commonplace ; you take all the *soul* out of them.

myself—mî-sĕlf'.

myrmidon—mûr'me-dõn, *not* mîr'.

mythology—mę-thöl'o-je, *not* mî-thöl'.

## N.

THIS letter has two sounds : one simple, as in *man*, *ten*, *not* ; the other compound, as in *thank*, *banquet*, *anxious*, pronounced *thangk*, *bang'quet*, *angk'shus*. The sound of *ng* is really a distinct and simple alphabetical element, unlike that of either constituent of the digraph. When final after *l* or *m*, *n* is silent, as in *kiln*, *condemn*, *solemn*, *hymn*, *limn*, *autumn*, etc.

naiad—nā'yād.

naïve (Fr.)—nā'ēv'.

naïveté (Fr.)—nā'ēv'tā'.

naïvely—nā-ēv'le.

nāpe, *not* nāp.

nās'cent, *not* nā'sent.

national—nāsh'ūn-āl, *not* nā'shūn-āl.

The first marking is that of all the orthoëpists except Webster, and his mode of pronouncing the word is not even permitted in the new editions of his dictionary.

nationality—nāsh-ūn-āl'e-te.

nature—nāt'yūr.

nausea—nāw'she-ā, *not* nāw'se-ā.

nauseous—nāw'shus, *not* nāw'se-ūs.

nā-vīc'u-lar.

nēar'est, *not* -ist.

něc-rō-lög'ic.

ne-crōl'q-gy.

něc'tar-īne, *not* -īne, *nor* -en.

ne'er—nār, *not* nēr.

négligé (Fr.)—nā'glē'zhā'.

neither—nē'ther, *or* nī'ther.

There is very little dictionary authority for saying *nū'ther*, but of late years this mode of pronouncing the word seems to be preferred by some of our most careful speakers. See *either*.

Něm'e-siš.

nephew—něv'yu, *or* něf'yu.

“This word is uniformly pronounced *něv'vū* by the English orthoëpists ; but in the United States it is often pronounced *něf'fū*. Smart remarks that ‘*p* with *h*, in almost all cases, is pronounced *f*. In *Stephen*, this sound is vocalized, that is, converted into *v* ; and likewise in *nephew*, almost the only word in which the combination occurs that is not immediately referable to a Greek origin.’”—Worcester.

The latest editions of Webster give *něf'yu*, remarking that the English dictionaries uniformly mark it *něv'yu*. The latter, in our estimation, is the most euphonious pronunciation of the word.

něp'q-tišm.

nestle—nĕs'l.

nĕth'ĕr-mōst.

neū-răl'gī-ă.

neū'ter, neū'tral, *not* nū'-.

new—nū, *not* nū.

New Orleans—nū ɔr-lēnz'.

This, in the opinion of the writer, is the better mode of pronouncing the name of the American city. Besides harmonizing with the spirit of the English language, it is easier of utterance and more euphonious than ɔr'le-anz, which is a mongrel pronunciation at the best.

news—nūz, *not* nūz.

newspaper—nūz'pā-pĕr, *not* nūz'-.

niaiserie (Fr.)—nē-ă'zĕ-rē'.

nī'ce-ty, *not* nī'stē.

nīche, *not* nīsh.

nīck'el, *not* nīck'l.

nīc'q-tīne, *not* -tēn.

noblesse oblige (Fr.)—nō'blēs' ɔ'blēzh'.

nōm'ăd, *not* nō'măd.

nō-măd'ic.

nō'mēn-clāt'ūre, *or* nō-mēn-clāt'ūre.

nōm'i-na-tīve, *not* nōm'na-tīve.

none—nǔn, *not* nōn.

nōok, *or* nōōk.

nōt'ā-ble, *industrious, careful, bustling.*

nōt'ā-ble, *remarkable, memorable.*

nothing—nǔth'ing, *not* nōth'-.

Notre Dame (Fr.)—nō'trē dām.

nōv'el, *not* nōv'l.

nōv'el-ty, *not* nōv'l-ty.

novitiate—nō-vish'ē-āt.

noxious—nōk'shūs.

nū'dī-ty, *not* nū'-.  
nuisance—nū'sāns. See adduce.

nuncio—nǔn'shē-ō.  
nuptial—nǔp'shāl, *not* -chāl.

nū'trī-měnt, *not* nū'trī-mūnt.

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## O.

THIS vowel has seven sounds, as in *note, not, son, move, wolf, nor, and major.*

ō'a-sīs; *pl.*, ō'a-sēs.

Webster permits o-ā'sīs.

oath—ōth; *pl.*, ōathīs.

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ob'du-rātē.

obeisance—o-bā'sānce.

The weight of authority is in favor of the first marking; usage—in this country at least—would seem to favor the second. Walker emphatically preferred the first, for the reason that *ei* when under the accent is most frequently pronounced like long *u*, and the corresponding *ey* always, except in *key*.

ob'ē-lisk, *not* ō'bē-.

o-bēsē', *not* -bēz'.

ō'bīt, *or* ñb'ít.

obligatory. See Supplement.

oblige—o-blij'.

"When Lord Chesterfield wrote his Letters to his son, the word *oblige* was, by many polite speakers, pronounced as if written *obliege*—as if to give a hint of their knowledge of the French language; nay, Pope has rhymed it to this sound:

'Dreading even fools, by flatterers besieged,  
And so *obliging* that he ne'er *obliged*.'

But it was so far from having generally obtained, that Lord Chesterfield strictly enjoins his son to avoid this pronunciation as affected. In a few years, however, it became so general that none but the lowest vulgar ever pronounced it in the English manner; but upon the publication of this nobleman's Letters, which was about twenty years after he wrote them, his authority had so

much influence with the polite world as to bid fair for restoring the *i* in this word to its original rights ; and we not unfrequently hear it now pronounced with the broad English *i* in those circles where, a few years ago, it would have been an infallible mark of vulgarity.”—*Walker*.

“Smart says : ‘The word *oblige*, which was formerly classed with *marine*, etc., is now pronounced regularly.’ John Kemble is said to have corrected the Prince of Wales (George IV) for adhering to the former pronunciation, by saying, ‘It will become your royal mouth better to say *oblige*.’”—*Worcester*.

əb-līque', or əb-līque'.

obnoxious—əb-nōk'shūs.

əb-scēn'i-ty, not əb-scē'nī-ty.

əb'sē-quies, not əb-sē'quies.

əb'sō-lēte, not əb-sō-lēte'.

əb-trūde', not -trūde'. See accrue.

əb-tūse', not -tūse'.

əb-trū'sīve, not -zīv.

əb'verse, noun.

əb-vērse', adj, or ob'.

əc-cā'shōn, not ó-cā'shōn.

əc-cūlt', not əc'cūlt.

oceanic—ō-she-ăń'ic.

qc-tā'vō, or qc-tä'vō.

There is no dictionary authority for the second marking, and yet that is the pronunciation that seems to be preferred by our most careful speakers—for the reason, doubtless, that they think it the more euphonious.

qc-tōg'ē-na-ry.

qc'tū-ple, *not* qc-tū'ple.

qc-dē'qōn.

ō'di-oūs.

The best usage now makes this a word of three syllables.

ōf'fīce, *not* ău'fūs.

official—qc-fish'äl, *not* ō-fish'äl.

officious—qc-fish'üs, *not* ō-fish'üs.

ōften—ōf'n, *not* ōf'ten.

ō'gle, *not* ōg'le.

olden—ōld'n, *not* ōld'en.

ō-le-ō-mär'gä-rīne, *not* -ja-.

The letter *g* is always hard before *a*, except in *gaol*, now disused in this country.

qc-lib'ä-nüm.

ombre (Fr.)—ăwng'br, *not* ōm'br.

ōm'i-noūs, *not* ō'mi-noūs.

omniscience—*əm-niš'ens*.

*ən'er-oüs*, *not* *ō'ner-oüs*.

*ən'ly*, *not* *ən'ly*.

*ən'yx*.

*ō'päl*, *not* *ō'păl*.

ophthalmic—*əph-thăl'my*.

opinion—*o-piň'yūn*.

Some of the orthoëpists caution us not to let unaccented *o* in such words as *opinion*, *observe*, *oppose*, *command*, *conceal*, *condition*, *contain*, *content*, *possess*, *police*, etc., degenerate into short or obscure *u*. While it is well to heed their advice, it is also well to remember that to make these *o*'s too long is, perhaps, more objectionable than to make them too short. How unpleasant, for example, to hear pedantic ignorance say *pō-līce* and *pō-sess!* An endeavor to avoid sounding the *o* like short or obscure *u* should be made with nice discrimination, as by making it too long one's utterance becomes pedantic, which of all elocutionary faults is the worst.

*əp-ə-děl'doc*, *not* *-dil'-*.

*əp-pō'nent*, *not* *əp'pō-nent*.

The latter, though often heard from tolerably correct speakers, is unauthorized.

*əp-pōr-tūne'*, *or* *əp'pōr-tūne*.

orange—*ɔr'ĕnj*, *or -ĕnj*.

*ō-răng'-ou-tăng'*.

*ōr'ĕhĕs-tră*.

Among the orthoëpists who accent the second syllable of this word are Walker and Smart; but that pronunciation is rarely used by careful speakers.

*ōr'ĕhĕs-trăl*, *or or-ĕhĕs'trăl*.

*ōr'dĕ-ăl*, *not or-dĕ'ăl*.

The latter is not even permitted by any of the orthoëpists.

*ōr'di-na-ry*, *not ōrd'nă-ry*.

*orgies*—*ōr'jiz*, *not -jēz*.

*ōr'i-fice*, *not ūr'i-*.

*oriflamme*—*ōr'i-flăm*, *not ūr'i-*.

*ōr'i-g'i-năl*, *not -o-năl*.

*Orion*—*ōr'i'un*.

*orison*—*ōr'e-zūn*.

*ōr'nătē*, *or or-nătē'*.

*ōr'q-tünd*, *or ūr'q-*.

The ultimate accentuation, *ō-ro-tünd'*, is becoming antiquated.

*Orphean*—*ōr-fē'ān*, *or ūr'fē-an*.

Orpheus—ôr'fūs, or ôr'fē-üs.

The first is the classic, the second the popular pronunciation.

ôr'thō-e-pist, or ôr-thō'e-pist.

ôr'thō-e-py, or ôr-thō'e-py.

One may say *or-thō'e-py* on the authority of Wright, Clarke, and Knowles, and of Fulton and Knight ; and this is the pronunciation the writer would recommend, on account of its being so much the easier of utterance, if he had the courage to do so in the face of such weighty authorities as Walker, Worcester, Webster, and Smart.

ostler—ôs'ler.

otium—ô'shé-üm.

outré (Fr.)—ô trā'.

ô-vér-sé'er, or -seer'.

ô'vert, not ô-vērt'.

ôx'ide, or -ide.

ô'yér, not ôi'er.

## P.

THIS letter has but one sound. It is silent when initial before *n*, *s*, or *t*, as in *pneumatics*, *psalm*, *ptarmigan*. It is also silent or very indistinct when between *m* and *t* in the same syllable.

lable, as in *tempt*, *exempt*, etc.; but when preceded by *m* in the same syllable and followed by *t* or *k* in the next syllable, it is more properly sounded, as in *temptation*, *exemption*, *sumptuous*, *bumpkin*, *pumpkin*, etc. In *raspberry*, *receipt*, *sempstress*, and *corps* it is also mute.

pə-cif-i-cā'tion, or păç-i-fi-cā'tion.

pə-cif'i-cā-tōr, or păç-i-fi-cā'tōr.

The first marking is Webster's and Smart's; the second, Walker's and Worcester's.

pageant—păj'ent.

*Păjent* is growing obsolete.

pageantry—păj'ent-re.

pă'l'ace, not păl'ās.

The latter smacks of pedantry.

pă-lă'ver, not pă-lăv'er.

Păl'ĕs-tīne, not -tēn.

păl'frey, or păl'frey (Smart).

palm—păm, not păm.

panegyric—păñ-e-jĕr'ik.

Smart, Walker, Sheridan, and others pronounce this word *păñ-e-jĕr'ik*. Worcester remarks: "Though Smart pronounces *squirrel* and *panegyric*, *squĕr'rel* and *păñ-e-jĕr'ik*, yet he says, 'The irregular sound of *i* and *y* in *squirrel* and

*panegyric* we may hope in time to hear reclaimed ; a correspondent reformation having taken place in *spirit* and *miracle*, which were once pronounced *spēr'it* and *mēr'a-cle.*' ”

pă'n'el, *not* pă'n'l.

panorama—pan-o-rā'mā, *or* -rä'mā.

Păn-thē'ōn, *or* Păn'thē-ōn.

“ Hail, learning’s *Pantheon* ! Hail, the sacred ark  
Where all the world of science does embark.”

—Cowley.

“ Mark how the dread *Pantheon* stands,  
Amid the toys of modern hands,  
How simply, how severely great ! ”

—Akenside.

pă'n'tō-mīme, *not* -mīne.

papier mâché (Fr.)—páp'yā' mā'shā'.

pă-răb'ō-lă, *not* păr-ă-bō'lă.

pär'cel, *not* -sūl.

parenchyma—pă-rĕn'kē-mā.

păr-e-gōr'ic, *not* -gaur'ic.

păr'ent.

păr'ent-age.

Smart says pă'rent-age.

păr-hē'lī-ōn.

Pă'rī-äh.

pă-rī'ē-tăl.

Parisian—pă-rízh'yăñ, or pă-ríz'ē-ăñ.

Pär-mę-şăñ'.

păr'ol (legal word).

pă-rôle' (military word).

partiality—pär-shé-ăl'ē-ty, not pär-shăł'.  
pär'ti-cí-ple, not părt'si-pl.

părt'nęr, not părd'.

pär'tridȝe, not păt'.

păt'ent, or pā'.

păt-ən-tēñ', or pā-tən-.

According to nearly all the authorities, the *a* of these two words should have its short sound.

păth, not păth.

pă'thōs, not păth'ōs.

păt'rī-mo-ny, not pā'tri-.

pă'tri-ot, not păt'rī-.

pă'tri-ot-ışm.

pă'tron, not păt'.

păt'rōn-aȝe.

păt'rōn-al.

Smart says *pă'tron-al*, but the balance of authority is decidedly in favor of making the *a* short.

pā'trōn-ěss, *not* păt'rōn-.

păt'rōn-īze.

peculiar—pē-kūl'yār.

Smart says *pe-kū'lē-ar*, which is better.

peculiarity—pē-kūl-yār'ī-ty, or -ě-är-ī-ty.

There is abundant authority for saying *pe-kūl-ye-är'e-ty*.

pecuniary—pē-kūn'yā-re, pē-kū-nī-a-rē.

pedagogue—pēd'a-gōg, *not* -gōg.

pē'dāl, *adj.*; pēd'āl, *noun*.

pēd'ēs-tāl, *not* pē-dēs'-.

Pēg'a-sūs, *not* Pē-gās'ūs.

pēl-lū'cid, *not* -lū'-.

pē-nā'tēš (Lat.).

pēn'cil, *not* pēn'sl.

Pē-nēl'ō-pē.

penitentiary—pēn-ī-tēn'shā-ry.

pē'nūlt, *or* pē-nūlt'.

pē-nū'rī-oūs, *not* -nū'-. See adduce.

pē'ō-ny, *not* pī'ny.

peremptory. See Supplement.

Walker, Perry, and Jameson permitted *pe-rēm'tō-ry*.

pēr'fēct, *adj.* See advertisement.

pēr'fēct, or pēr-fēct', *verb.*

The latter pronunciation is probably the more common, being in accordance with the general rule of change of accent in a word used both as a noun or adjective and a verb, as *con'duct*, *con'duct'*; but the weight of authority is in favor of the former.

pēr'fūme, or pēr-fūme', *noun.*

The ultimate accentuation of this noun, although there is good authority for it, is little used in this country by careful speakers.

pēr-fūme', *verb.*

pēr'il, *not* -ūl.

pē-rī-ōd'ic, *not* pēr-i-.

pēr'mit, *noun.*

Persia—pēr'shē-ā, *not* -zhē-.

Persian—pēr'shan, *not* -zhən.

pēr-sist', *not* -zist'.

pēr-spī-rā'tion, *not* prēs-pī-.

pēr-suā'sive, *not* -zīv.

pēr-ryūse'. See accrue.

pestle—pēsl, *or* pēs-tl.

Petruchio—pē-trū'ke-ō.

pět'äl.

phaëton—fā'ē-tōn, *not* fā'tōn, *nor* fē'tōn.

phă'lānx, *or* phā'lānx.

“The pronunciation *phă'lānx* is the more general; but *phā'lānx* is the more analogical.”

—Walker.

Is Walker correct in saying that it is more analogical to make the *a* long? *Pha*, followed by a consonant, and under an accent—primary or secondary—is almost always, if not always, short. This marking is supported by Smart and by Wright, and by well-nigh universal usage.

pharmaceutic—fär-mä-sū'tik, *not* -kū'.

pharmacopœia—fär-mä-kö-pē'yā.

phĕl-ān-thrōp'ic, *not* phi-lān-.

phĕl-ō-lōg'ic.

phĕl-ō-sōph'ic, *or* -sōph'.

phōn'īcs, *or* phō'nīcs.

phōs'phō-rūs.

phrēn-ō-lōg'ic,

phŷs-ī-ōg'nō-my, *not* -ōn'ō-my.

“There is a prevailing mispronunciation of this word, by leaving out the *g*, as if the word were French. If this arises from ignorance of the common rules of spelling, it may be observed that *g* is always pronounced before *n* when it is

not in the same syllable ; as, *sig-nify*, *indig-nity*, etc.; but if affectation be the cause of this error, Dr. Young's 'Love of Fame' will be the best cure for it."—*Walker*.

pianoforte (It.)—pē-ä'nō-fōr'tā.

pī-ä'nīst.

picture—pīkt'yūr.

piebald—pī'bāld.

pied, *adj.*—pīd.

"Meadows trim with daisies pied,  
Shallow brooks, and rivers wide."

—*Milton*.

pī'et-išm.

pigeon—pīdj'ōn, *not* -in.

pīn'cers, *not* pīn'cherz.

pīnch'bēck, *not* -bäck.

pī'ō-ny, or pē'ō-ny, *not* pī'ne.

piquant—pīk'ānt.

pīš'mīre, or pīš'mīre.

plā'ca-ble, or plāk'ā-ble.

pla'cārd.

The dictionaries tell us to pronounce this word, both the noun and the verb, *pla-kärd'*. Why? Because it comes to us from the French? A very poor reason, since in French it is pronounced *plā'kär'*, which is as unlike *pla-kärd'* as

it is unlike the pronunciation that harmonizes with the language into which it is adopted, namely, *plà'kärd*. In language, as in everything else, that which is neither “fish, flesh, nor fowl” is distasteful. Mongrel pronunciations are as unpleasant to the ear as orthographieal monstrosities are to the eye.

plagiary—*plā'je-rē*, or *plā'je-a-re*.

That pronunciation which makes the smaller number of syllables of such words as *plagiary*, *genial*, *cordial*, *bestial*, *ameliorate*, etc., is the easier of utterance, and for that reason is generally—and the writer thinks justly—considered the more desirable.

plait—*plāt*, not *plēt*.

plateau (Fr.)—*plà'tō'*

*plāt'i-nā*.

*plāt'i-nūm*.

plebeian—*plé-bē'yān*, not *plē'bē-ān*.

plebeianism—*plé-bē'yān-izm*.

Pleiades—*plē'yā-dēz*.

Pleiads—*plē'yādz*.

*plēn'a-ry*, or *plē'nā-ry*.

“Some very respectable speakers make the vowel *e* in the first syllable of this word long; but analogy and the best usage seem to shorten the *e*, as they do the *a* in *granary*. Nor do I see

any reason that the *e* should not be short in this word as well as in *plenitude*."—*Walker*.

We have Walker, Worcester, and seven other orthoëpists for the first marking; Smart, Webster, and three others for the second.

plenipotentiary—plēn-i-pō-těn'shi-a-re.  
plēth'ō-rā.

ple-thōr'ic, or plēth'ō-ric.

The early editions of Webster's dictionary said *plēth'o-ric*, and the later editions permit this pronunciation. All the English orthoëpists, except Ash and Crabb, accent the second syllable.

plūme, *not* plūm. See adduce.

pō'em, *not* pō'm.

poignant—poi'nānt.

pō-lice', *not* pō-. See opinion.

polonaise (Fr.)—pól'ō-nāz', *not* pō'-.  
polyglot—pōl'e-glōt.

pōl-y-syl-lāb'ic.  
Pōl-y-hým'ní-á.

It should be remembered that *y*, except when beginning a word, has the sound of *i*, and that it never has its name-sound when forming a syllable. Here the first *y* is unaccented and sounded like obscure *i* or obscure *e*, which are hardly distinguishable.

pō-māde'.

Pompeia (Lat.)—pōm-pē'yå.

Pompeii (Ital.)—pōm-pā'ye.

Pompeium (Lat.)—pōm-pē'yūm.

pōr'cē-lain.

This is the marking of Worcester, Webster, and Reid. Smart says *pōrs'lān*; Knowles, *pōrs'-lin*; Walker, *pōr'se-lān*.

porte-monnaie—pōrt'-mōn-nā'.

pōr-tēnt', or pōr'.

pō-si'tion, pō-. See opinion.

pōs-tē'rī-ōr, not pōs-.

pōst'hū-moūs.

Perry and Craig say *pōst'hu-moūs*.

pō'tā-ble.

pō'tēn-tāte, not pōt'.

prairie—prā'rē, not pēr-ā'rē.

prēb'ēnd, or prē'.

prē-cē'dēnce, not prēs'e-.

prē-cē'dēnt, adj.

“A murderer and a villain:  
A slave, that’s not the twentieth part the tythe  
Of your precedent lord !”

—*Hamlet*.

pręç'e-děnt, *noun.*

prę-cīse', *not* -cīze'.

prę-cīse'ly, *not* prę-cīse'-, *nor* -cīze'·.

prę-clūde'. See adduce.

pręd'a-to-ry.

pręd-e-cěs'sor, *or* prę'dę·.

prę-dị-lěc'tion, *not* pręd-i·.

pręf'ace, *noun and verb*, *not* prę'fāce.

prę'fect.

prefecture—pręf'ek-tūr, *or* prę'fek·.

pręf'er-a-ble, *not* pre-fēr'·.

prefigure—prefig'yūr.

pręl'ate, *not* prę'lāte.

pręl'ūde, *noun.*

Webster alone says *prę'lūde*, and the later editions of his dictionary permit *pręl'ūde*.

prę-lūde', *verb.*

Smart says *pręl'ūde*, but he is supported by Jameson only.

“So Love, preluding, plays at first with hearts,  
And after wounds with deeper-pierceing darts.”

—Congreve.

prę-mą-tūre', *not* pręm'ąt-yūr.

premier—prę-mi·er.

- prē-pōs'ter-oūs, *not* -trūs.  
 Prēš-by-tē'ri-an, *or* prēš-.  
 prēš/by-tēr-y, *or* prēš-bŷt'ē-ry.  
 prēš-en-tā'tion, *not* prē-.  
 prē-sēn'ti-měnt, *not* -zēn'.  
 prē-sēnt'mēnt.  
 prēš'i-dēnt, *not* -dūnt.  
 prēš/tīge.  
 prestige (Fr.)—prās'tēzh'.  
 prē-šūmpt'u-oūs, *not* -zūmp'shūs.  
 prē-tēnce', *not* prē'tence.  
 prēt'er-ite.  
 prē-tēxt', *or* prē'-.

This is the marking of nearly all the orthoë-pists.

“My pretext to strike at him admits  
 A good construction.”

—Shakespeare.

- pretty—prīt'te, *not* prēt'.  
 prē-věnt'ive, *not* -věn'tā-tive.  
 prī'ma-ry, *not* -měr-e.  
 prīn'cess, *not* priñ-cěss'.  
 prīs'tīne, *or* -tīn.  
 prī'vā-cy, *or* priñ'-.

*priv'i-ly.*

*prō'bā-to-ry.*

*prob'i-ty, not prō'-.*

The erroneous pronunciation is often used, especially on the stage.

*proc'ess, not prō'-.*

*procès verbal (Fr.)—prō'sā' vēr'bāl'.*

*prod'u-ce, not prō'-.*

*prod'u-ct, not prō'-.*

*profile—prō'fēl, -fēl, or -fēl.*

The first pronunciation is Worcester's and Smart's; the second, Walker's and Webster's; the third, Craig's. *Pro-fēl'* is also authorized, and by some speakers may be preferred.

*pro-fūse', not -fūz'.*

*prog'ress, not prō'-.*

*proj'ect, noun, not prō'-.*

*proj'eクト, verb.*

*proj'eクトile, not -til.*

*pro·lix, prō'-.*

In their earlier editions both Webster and Worcester pronounced this word *prō'lix*; which accentuation a few good authorities also recognize.

*prōl'ōgue, or prō'-.*

The first marking is that of Worcester, Smart, and Walker; the second, that of Webster and one or two others.

*prōm-e-nāde', or -nāde'.*

*prō-mūl'gāte, not prōm'ul-gāte.*

*prōm-ūl-gā'tion, or prō-mūl-*

*pronunciation—prō-nūn-she-ā'shun, or  
-ce-ā'shun.*

The majority of the authorities are in favor of the sound of *sh*; Webster was not, but this sound has been adopted by the editors of the later editions of his dictionary.

Wheaton in his "Travels in England" says: "I was not a little mortified at having my Yankee origin detected by my omitting to give the full sound of *sh* in the word *pronunciation*."

Walker says: "The very same reasons that oblige us to pronounce *partiality, propitiation, speciality*, etc., as if written *parsheality, propisheashun, spesheality*, etc., oblige us to pronounce *pronunciation* as if written *pronunsheashun*."

Smart marks this word *pro-nūn-ce-ā'shun*, yet he says in his "Principles": "It is regularly pronounced *pro-nūn-she-ā'shun*, and by all speakers would probably be so sounded if it were related to any such verb as to *pronounce*, in the same way as *association* and *enunciation* are related to *associate* and *enunciate*. In the absence of

any such related verb, most speakers say *pro-nūn-sē-ā'shun*, and so avoid the double occurrence of the sound of *sh* in the same word."

"The time was when the stage was justly held the model of pronunciation ; but that golden age of dramatic literature and dramatic life has long since passed away."— *William Russell.*

propitiate—*prō-piš'ē-āt.*

*prō-šā'ic.*

*prō-seč'ni-ūm*, *not -scěn'-.*

*prōs'pēr-oūs*, *not prōs'prūs.*

*prōt'a-siš.*

protégé (Fr.)—*prō'tā'zhā'.*

pro těm'pō-re, *not těm'pōre.*

*prōt'ēs-tā'tiōn*, *not prō'-.*

*prō-thōn'ō-ta-ry*, *not prō-thō-nō'ta-ry.*

*prō-trūde'.* See accrue.

*prō-trū'sīve*, *not -zīv.*

*prō-tū'ber-ānt.*

proven—*prōov'n.*

This word, incorrectly used for *proved*, is said to be a Scotticism.

*prō-vō'ca-tīve*, or *-vōc'a-tīve.*

Smart is the only orthoëpist of note who gives the second marking.

provost, *the chief of any body, as a college*—prōv'üst.

provost, *the executioner of an army*—prōv'üst.

Smart and some others pronounce the word in the latter signification *prōv'ust* also.

prow—prou.

prowess—prou'ës.

*Prō'ës* was once permissible.

pru<sup>ü</sup>de, pru<sup>ü</sup>dence, pru<sup>ü</sup>ne, pru<sup>ü</sup>rï-ent. See accrue.

Prussian—prūsh'än.

There is little choice here in point of good usage.

prussic—prūs'ik, or prōo'sik.

psalmist—säm'ëst.

There is good authority for saying both *sä'l-mist* and *säl'mist*.

psalmody—säl'mo-dë.

Webster said *säm'o-de*.

psalms—sämz, *not* sämz.

pseudo—sū'dō.

Psyche—*sī'kē*.

In Greek and Latin words which begin with une combinable consonants, the first letter is silent; thus *P* in *Psyche* and *Ptolemy* is not sounded.

Ptolemaic—*tōl-ē-mā'ik*.

*pū'er-īle*, or *-il*.

puissance (from the French).

All the orthoëpists, with one exception, accent this word on the first syllable. Why this is done it is not easy to see, since that accentuation makes the word most difficult of utterance, and because the last syllable, in French, is made most prominent by being drawn out in the pronunciation somewhat like *au* in *haul* followed by nasal *n* and the sound of *s*. It seems to the writer that the word, in English, should be pronounced *pū'is-sans* instead of *pū'is-săns*.

*pūm'īce*, or *pū'-*.

"This word ought to be pronounced *pewmīs*. In nothing is our language more regular than in preserving the *u* open when the accent is on it and followed by a single consonant."—*Walker*.

We have at least three other words which break this regularity—*cum'in*, *duc'at*, and *pun'-ish*. *Pum'ice* is as well established as *pun'ish*. We never hear a mechanic talk about his *pewmīs-stone*.

*pūmp'kīn*. See P.

pûr'pôrt, *noun and verb*, not pûr-pôrt'.  
 pûr-sûe', not -sû'.

pursuit—pûr-sût', not -sût'.

pustule—pûst'yûl.

put—pôot, not pût (very antiquated).

pyg-mé'an.

There is very little authority for the second accentuation.

pyramidal—pë-räm'i-däl.

pyrites—pë-rî'têz.

Pýth-ä-gô're-än.

Pýth'ô-nëss.

## Q.

THIS consonant is always followed by *u*. The digraph *qu* has usually the sound of *kw*, as in *quail*, *quart*, etc.; but in many words from the French it has the sound of *k*, as in *coquette*, *masquerade*, etc. The termination *que* is also pronounced *k*, as in *oblique*, *antique*, etc.

quadrille—kä-drîl', not kwôd-rîl'.

quâff, not quõff.

quäg'gý, not quõg'·.

quäg'mîre, not quõg'·.

quän'dä-ry, or -dā'ry.

Webster and one or two lesser lights are the only orthoëpists who accent this word on the first syllable ; but that is certainly the prevailing pronunciation in this country.

quär'rel, *not* quär'l.

quash—kwōsh, *not* kwăsh.

quassia—kwōsh'e-ä.

quay—kē.

quelque chose (Fr.)—kĕl'kĕ shōz, *not* kĕk shōz.

quelle sottise (Fr.)—kĕl sōt'tēz'.

quinine—kwī-nīn', *or* kwī'-, *not* kē-nēn'.

qui vive (Fr.)—kē vēv.

quoit—koit.

quoth—kwōth, *or* kwŭth.

"Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Nares, Mr. Perry, and Mr. Smith pronounce the *o* in this word long, as in *both* ; but Buchanan short, as in *moth*. This latter pronunciation is certainly more agreeable to the general sound of *o* before *th*, as in *broth*, *froth*, *cloth*, etc.; but my ear fails me if I have not always heard it pronounced like the *o* in *doth*, as if written *kwūth*, which is the pronunciation Mr. Elphinstone gives it, and, in my opinion, is the true one."—*Walker*.

## R.

THIS letter is never silent. It has a peculiar influence on both the long and the short sound of the vowels. Sometimes it changes the short sound of *a* as in *man* into its Italian sound, as in *far*, and the short sound of *o* as in *not* into its broad sound, as in *nor*. It has a corresponding effect on the short sound of the other vowels. When *r* is preceded by a short vowel, it sometimes has the effect of blending the syllables. Thus the dissyllables *higher*, *lower*, *mower*, *rower*, *sower*, and *flower* are pronounced precisely like the monosyllables *hire*, *lore*, *more*, *roar*, *soar*, and *flour*.

răd'ish, not rĕd'-.

raillery—rāl'ĕr-ĕ.

Webster, in the early editions of his dictionary, said *rāl'lĕr-e*; and in this most later orthoëpists have concurred.

raisonné (Fr.)—rā'zōn'nā'.

rā'jah.

rancor—răng'kūr.

răp'īne, not ră-pĕn'.

raspberry—răz'bĕr-rĕ, not rawz'-.

răth'er, or răth'-, not rŭth'-.

ratio—rā'shō-ō.

ră'tiōn, not răsh'ūn.

rational—răsh'ūn-ăl.

*Răshun-al* is no longer permitted by any orthoëpist. The like is true of *năshun-al* and other words of similar orthography. Indeed, the making of the *a* in the first syllable of these words long was never countenanced by any of the English orthoëpists. It was one of the many Websterian innovations.

rē-ăl-i-zā'tion, *not* -ī-zā'-.  
rē'ăl-ly, *not* rē'ly.  
rĕb'el, *not* rĕb'l.  
re-cĕss'.

There is no dictionary authority for saying *rēcess*, though the word is very generally so pronounced, even by good speakers.

rēç-ep-tĭv'ĭ-ty.  
rēç-i-prōç'ĭ-ty.  
rēç-i-ta-tīve'.  
rēc-lă-mā'tion.  
re-clūse', *noun and adj.*

“I all the livelong day  
Consume in meditation deep, *recluse*  
From human converse.” —*Philipps.*

Sooner or later the accent of this word, whən a substantive, and also of *recess*, will probably, by general consent, be changed to the first syllable.

rěc'ög-niz-a-ble, or rě-cög'nij-za-ble.

There is no lack of authority for the second marking.

rěc'ög-nize, not rě-kög'niz, nor rěk'ön-iz.

rěc-ol-lěct', not rě-col-.

rěc'ön-díté, or rě-cön'díté.

reconnaissance (Fr.)—rě'kön'ā'sängs'.

This is the modern orthography of this word.

reconnoissance—rě-kön'ni-sänce.

rěc'ön-noi'tre, not rē'-.  
rě-côrd', verb.

rěc'ord, noun, not rěc'ôrd.

Some of the older writers accented this substantive on the second syllable, as we see in the lines of Watts :

“Our nation reads the written word,  
That book of life, that sure record.”

rě-cōurse'.

rěc'rě-ant, not rē'-.  
rěc'rě-âte, to take recreation.

rē-cre-âte', to create anew.

rě-crüit'. See accrue.

rěc'ti-tüde. See adduce.

rĕf'ĕr-a-ble.

rĕ-fĕr'ri-ble.

"This word," says Worcester, "is given in many of the dictionaries in two forms, *referrible* and *referable*, and both are often met with; but *referrible* is the form that seems to be the more countenanced by the dictionaries. Smart says, '*Referable*, which is to be met with, violates the practice of deduction from the verb.'"

rĕ'flĕx, *not* rĕ-flĕx'.

rĕ'lū-ĕnt, *not* rĕ-flū'ĕnt.

rĕ'ūse, *or* rĕ'fūz.

rĕ-fūt'ă-ble, *or* ref'-.

régime (Fr.)—rā'zhēm'.

rĕl-ăx-ă'tion, *or* rĕ-.

Euphony and authority are on the side of the first marking.

relievo—rĕ-lē'vō.

This word, thus given in the dictionaries, is a corruption of the Italian *rilievo*. Inasmuch as our own word *relief* has the same meaning in art, there is no occasion for a corrupt foreign form; and when the Italian word is used, it should have its Italian spelling and pronunciation—*re-lyā'vo*.

rĕ-mĕ'di-ă-ble.

rē-měd'j-lěss, or rēm'e-dī-lěss.

Ease of utterance makes the first marking preferable, though the second is that of a majority of the authorities.

rē-môrse'lěss, not -lūss. See ailment.

renaissance (Fr.)—rē-nā'sängs'.

rendezvous (Fr.)—rōng'dā'veō'.

renew—rē-nū', not -nū'.

renunciation—rē-nūn-shē-ā'shūn, or -sē-.

See pronunciation.

rēp'a-ra-ble.

rēp-är-tēē'.

“A man renowned for *repartee*

Will seldom scruple to make free

With friendship’s finest feeling.”

—*Courper.*

répertoire (Fr.)—rā'pār'twär'.

rēp'er-to-ry.

rēp'tile, not -tile (antiquated).

rēp'u-ta-ble.

rē'qui-em, or rēk'we-em.

Smart says *rēk'we-em*, and Worcester permits this marking.

rē-sēarch', not rē'·.

rĕs'jig-nā'tiōn, *not* rĕs-.

rĕs'in, *not* rĕz'n.

rĕs'q-lū-ble.

Those who, like the writer, are glad to have an authority for pronouncing this word *re-zōl'uble*, find it in Sheridan.

rĕs-q-lū'tion, *not* -lū'. See adduce.

rĕs'q-nănce, *not* rĕs'-.

rĕ-sōurce', *not* rē'-.  
“Pallas viewed

His foes pursuing, and his friends pursued ;  
Used threatenings mixed with prayers, his last  
*resource.*”

—Dryden.

rĕ-spīr'a-ble.

Perry and Knowles say *rĕs'pi-ra-ble*.

rĕ-spīr'a-to-ry.

rĕs'pīte, *not* -pīt.

rĕ-splēn'dent, *not* rĕs-.

restaurant—rĕs'tō-rānt.

In speaking English, to pronounce this word *à la française* is in questionable taste ; it smacks of pedantry.

restaurateur (Fr.)—rās'tō'rā'tūr'.

rĕ-stō'rā-tīve, *not* rĕs-tō'-.  
—

ré-sūme'.

*résumé* (Fr.)—rā'zu'mā'.

The vowel *u* has a sound in French which can not be represented with English characters. The sound is identical with *ü* or *ue* in German.

ré-tāil', *verb*; rē'tāil, *noun*.

ré-tāil'er.

rētch, or rētch.

Though the former is more heard in this country, the latter has the weight of authority in its favor.

ré-trīb'ū-tīve.

rē'trō-cēde, or rēt'rō-.

All the dictionaries put the accent on the first syllable of this word; but in nearly all other words of similar formation it is on the last, as *intercede'*, *supersede'*, etc. If this were as commonly used as the others, we apprehend it would have been treated in like manner.

rēt'rō-grāde, or rē'trō-.

A large majority of the orthoëpists give the first marking. Indeed, Smart is the only one of note who prefers the second.

rēt'rō-spěct, or rē'trō-.

rĕv'el-ry, *not* -ĕl-ry.

revenue—rĕv'ĕ-nū, *in prose*; rĕ-vĕn'yu, *in verse*.

“Do not think I flatter;  
For what advancement may I hope from thee,  
That no revenue hath but thy good spirits  
To feed and clothe thee?”

—*Hamlet*.

rĕv'ĕ-ca-ble.

rĕ-vōlt', *or* -vĕlt'.

“This word has Mr. Sheridan, Dr. Kenrick, Mr. Perry, and Mr. Buchanan for that pronunciation which rhymes it with *malt*; but that which rhymes it with *bolt*, *jolt*, etc., has the authority of Mr. Elphinston, Mr. Smith, Mr. Scott, Mr. Nares, and W. Johnston, a clear analogy, and, if I am not mistaken, the best usage, on its side.”—*Walker*.

rheum—rūm.

rheumatic—rū-măt'ĕk.

rheumatism—rū'mă-tizm.

rhubarb—rū'bärb, *not* rū'-.

Richelieu—rĕsh'ĕl-yū.

It is doubtful taste to pronounce this historic name after the French mode when speaking English. It certainly smacks a bit of pedantry.

ripe'ness, *not* -nūs. See ailment.

rīṣe, *verb.*

rīṣe, *noun.*

“This word properly takes the pure sound of *s* to distinguish it from the verb, but does not adhere to this distinction so inviolably as the nouns *use*, *excuse*, etc.; for we sometimes hear ‘the *rise* and fall of the Roman empire,’ ‘the *rise* and fall of provisions,’ etc., with the *s* like *z*. The pure *s*, however, is more agreeable to analogy, and ought to be scrupulously preserved in these phrases by all correct speakers.”—*Walker*.

Walker’s recommendation is little heeded nowadays by even the most fastidious.

rǐsk, *not* rěsk.

rō-büst', *not* rō'büst.

“Survey the warlike horse ; didst thou invest  
With thunder his *robust*, distended chest?”

—*Young*.

robustious—rō-büst'yüs.

rō-mănce'.

Though *rō'mance* is often heard in cultured circles, it is not sanctioned by any of the orthoëpists.

“A staple of *romance* and lies,  
False tears and real perjuries.”

—*Prior*.

rōof. See cooper.

rōok, or rōōk.

roōt, *not* rōot. See cooper.

roseate—rō'zē-āt.

rō-sē'q-lā, *not* rō-sē-ō'lā.

roué (Fr.)—rō'ā'.

route—rōot.

There is abundant authority for pronouncing this word *rowt*; but this pronunciation is now very generally considered inelegant.

"Most of the orthoëpists more recent than Walker give the preference to the pronunciation *rōot*."—Worcester.

routine (Fr.)—rō'tēn'.

rū-bē'q-lā, *not* rū-be-ō'lā.

Rubinstein, A.—rū'bīn-stīn.

rū'by, *not* rū'-.

rūde, *not* rūde. See accrue.

ruffian—rūf'yān, or rūf'fī-an.

Rū'fūs.

rūle, *not* rūle.

rū'mī-nāte.

rū'rāl, *not* rū'-.

ruse de guerre (Fr.)—rūz dē gār.

Russian. See Prussian.

Ruy Blas (Sp.)—rū'e bläs, *not* blä.

## S.

THE usual or genuine sound of this letter is its sharp, hissing, or sibilant sound, as in *alas, sun, same, caps, stuff's*, etc. It has also a soft sound like *z*, as in *does, was, ribs, prices, dismal*, etc.

Combined with or from the effect of the succeeding vowel, it has the sound of *sh* in words ending in *sion* preceded by a consonant, as in *dimension, expulsion*, etc.; also in *censure, sensual, fissure, pressure, sure, insure, nauseate, nauseous, sugar*, etc.

It has the sound of *zh* in the termination *sion* preceded by a vowel, as in *contusion, explosion*, etc.; also in many words in which it is preceded by an accented vowel and followed by the termination *ure*, as in *treasure, exposure, leisure*, etc.; also in a number of words ending in *sier*, as in *hosier*, etc.; and finally in *elysium, elysian, and ambrosia*.

In the German language, *s*, beginning a syllable and followed by a vowel, has the sound of *z*; at the end of a syllable, it has invariably its sharp, hissing sound.

săç-ér-dō'täl, *not* sâ-cér-.

săc'rā-mēnt, *not* sâ'crâ-.

"This word, with *sacrifice, saerilege*, and *sacristy*, is sometimes pronounced with the *a* in the first syllable long, as in *sacred*; but this is contrary to one of the clearest analogies in the language."—*Walker*.

sacrifice, *verb*—săk'rē-fīs.

In the words *sacrifice*, *suffice*, *discern*, and *sicè*,  
e has the sound of z.

“They talk of principles, but notions prize,  
And all to one loved folly *sacrifice*.”

—Pope.

sacrifice, *noun*—săk'rē-fīz, or -fīs.

The second marking is authorized by Smart  
and by Wright.

săc'rī-lēgē, *not* sā'cri-.

săc'rī-lē'gioūs, *not* -lij'ūs.

săc'rīs-ty.

să-gā'cioūs, *not* -găsh'ūs.

said—sēd, *not* sād.

Sainte-Beuve—săngt'-bĕv'.

Săl'īc, *not* Sā'līc.

salmon—săm'ūn.

salve—săv, or sălv, *not* săv.

“Dr. Johnson tells us that this word is originally and properly *salf*; which having *salves* in the plural, the singular in time was borrowed from it; *sealf*, Saxon, undoubtedly from *salvus*, Latin. There is some diversity among our orthoepists about the l in this word and its verb. Mr. Sheridan marks it to be pronounced; Mr. Smith, W. Johnston, and Barclay make it mute; Mr.

Scott and Mr. Perry give it both ways ; and Mr. Nares says it is mute in the noun, but sounded in the verb. The mute *l* is certainly countenanced in this word by *calve* and *halve* ; but, as they are very irregular, and are the only words where the *l* is silent in this situation (for *valve*, *delve*, *solve*, etc., have the *l* pronounced), and as this word is of Latin original, the *l* ought certainly to be preserved in both words ; for, to have the same word sounded differently to signify different things is a defect in language that ought, as much as possible, to be avoided."—*Walker.*

*säl'ver, not sä'ver.*

*Sä-mär'ï-tän.*

*sanguine*—*säng'gwïn.*

*sapphire*—*säf'fir, or sáf'fir.*

The second pronunciation has a great preponderance of authority in its favor ; but the first, which is Webster's, is both more analogical and more euphonious.

*särce'nët, not sär'së.*

*sär'dö-nýx.*

*sär-sä-pä-ril'lä, not säs-ä.*

*satiate*—*sä'shé-ät.*

*sä-tí'e-ty, not sä'shé-ty.*

The pronunciation of this word seems anomalous, from the fact that it is the only one in the

language having the syllable *ti* under an accent followed by a vowel ; but this syllable regularly takes the accent, in analogy with *society*, *variety*, and all other words of similar formation.

*săt'in*, *not* *săt'n.*

*săt'ire.*

This is the marking of Webster and Craig. Smart says *săt'er*; Worcester, *să'ter*; Walker, *să'tir*.

*să'trap.*

*Săt'rap* is becoming obsolete.

*săt'yr-nîne*, *not* *să'tyr-nîn.*

*sâtyr*—*să'tyr.*

Smart alone prefers *săt'ur.*

*său'cy*, *not* *săs'e.*

*sauer kraut* (Ger.)—*zow'er krowt.*

*saunter*—*sän'ter*, *or* *săun'.*

“The first mode of pronoucing this word is the most agreeable to analogy, if not in the most general use ; but where use has formed so clear a rule as in words of this form, it is wrong not to follow it. Mr. Elphinston, Dr. Kenrieck, Mr. Nares, and Mr. Scott are for the first pronunciation ; and Mr. Sheridan and W. Johnston for the last.”—*Walker.*

sau'sage.

The pronunciation *săs'sij*, now exceedingly vulgar, was at one time countenanced by good usage, and was preferred by several orthoëpists of the last century.

savoir faire (Fr.)—săv'wär' fär.

says—sĕz, *not* sāz.

scă'bi-oüs.

Scăld, or scăld, a Scandinavian poet.

scallop, verb and noun—sköl'lüp.

“ This word is irregular ; for it ought to have the *a* in the first syllable like that in *tallow* ; but the deep sound of *a* is too firmly fixed by custom to afford any expectation of a change. Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, and Mr. Smith pronounce the *a* in the manner I have given it.”—*Walker*.

scârce—skârs, *not* skërs (obsolete).

scâth, or scâthe.

scën'ic.

Smart says *scē'nic*.

schedule—skëd'yûl, or schëd-.

The orthoëpists give us seven or eight different ways to pronounce this word. This is the marking of both Worcester and Webster.

schism—sizm, *not* siz'um.

“The common pronunciation of this word is contrary to every rule for pronouncing words from the learned languages, and ought to be altered. *Ch*, in English words, coming from Greek words with *χ*, ought always to be pronounced like *k*; and I believe the word in question is almost the only exception throughout the language. However strange, therefore, *skizm* may sound, it is the only true and analogical pronunciation; and we might as well pronounce *scheme* *seme* as *schism* *sizm*, there being exactly the same reason for both. But, when once a false pronunciation is fixed, as this is, it requires some daring spirit to begin the reformation; but when once begun, as it has (what seldom happens) truth, novelty, and the appearance of Greek erudition on its side, there is no doubt of its success. Whatever, therefore, may be the fate of its pronunciation, it ought still to retain its spelling. This must be held sacred, or the whole language will be metamorphosed; for the very same reason that induced Dr. Johnson to spell *sceptick* *skeptic*, ought to have made him spell *schism* *sizm* and *schedule* *sedule*. All our orthoëpists pronounce the word as I have marked it.”—*Walker*

schismatic—siz-mät'ik.

schooner—skoo'n'er, *not* skoo'n'.

Schubert—shoo'bërt, *not* -bär.

Schurz, Carl—shooorts.

scōff, *not* scauf. See accost.

scor-bū'tic.

screw—skruū, *not* skruū.

scrōf'u-lā, *not* skrauf'. See accost.

scrū'ple. See accrue.

scrūp'u-loūs.

scrū'ti-ny.

sculpture—skūlpt'yūr.

seamstress—sēm'stress, *or* sēm'.

Webster is the only orthoëpist of note who gives the second marking.

séance (Fr.)—sā'ängss'.

seckel, *a small pear*—sék'kl, *not* sīk'l.

sé-clūde', *not* -clūd'. See adduce.

sēc're-ta-ry, *not* sēc'ū-ta-ry.

sé-dān', *a kind of chair*.

sēd'a-tive.

sé-dūce'. See adduce.

seigneurial—sēn-yū'rī-äl.

seine, *a net*—sēn, *not* sān.

Seine, *river*—sān.

sēm'i, *not* sēm'ī.

sempstress—sēm'stress.

sě'nīlē, *not* sě'nīl.

sě'nīnā, *not* sě'nīnā.

sentient—sěn'shé-ent.

sěn'ti-měnt. See ailment.

sepulchre, *noun*—sěp'ul-kér.

"I consider this word as having altered its original accent on the second syllable, either by the necessity or caprice of the poets, or by its similitude to the generality of words of this form and number of syllables, which generally have the accent on the first syllable. Dr. Johnson tells us it is accented by Shakespeare and Milton on the second syllable, but by Jonson and Prior, more properly, on the first; and he might have added, as Shakespeare has sometimes done."—*Walker*.

sepulchre, *verb*—sé-púlkér.

sě'quel, *not* -kwěl.

sé-quěs'trātē.

sequestration—sěk-wěs-trā'shún.

sequestrator—sěk'wěs-trā-tür.

Sě-rā'pis.

sergeant—sär'jēnt, *or* sér'.

There is but little authority for the second marking.

"There is a remarkable exception to the common sound of the letter *e* in the words *clerk*, *ser-*

*geant*, and a few others, where we find the *e* pronounced like the *a* in *dark* and *margin*. But this exception, I imagine, was, till within these few years, the general rule of sounding this letter before *r*, followed by another consonant. Thirty years ago every one pronounced the first syllable of *merchant* like the monosyllable *march*, and as it was originally written, *marchant*. *Service* and *servant* are still heard, among the lower orders of speakers, as if written *sarvice* and *sarvant*; and even among the better sort we sometimes hear the salutation, ‘*Sir, your sarvant*,’ though this pronunciation of the word singly would be looked upon as a mark of the lowest vulgarity. The proper names *Derby* and *Berkeley* still retain the old sound; but even these, in polite usage, are getting into the common sound, nearly as if written *Durby* and *Burkeley*. As this modern pronunciation of the *e* has a tendency to simplify the language by lessening the number of exceptions, it ought certainly to be indulged.”—*Walker*.

“The letters *er* are irregularly sounded *ar* in *clerk* and *sergeant*, and formerly, but not now, in *merchant*, *Derby*, and several other words.”—*Smart*.

“In the United States, the letters *er* are, by good speakers, regularly sounded, as in *her*, in the words *merchant*, *servant*, *Derby*, *Berkeley*, etc. The regular pronunciation of *clerk* (*clurk*) is also a very common, if not the prevailing, mode. Many give the same sound to *e* in *sergeant*.”—*Worcester*.

series—sē'rēz, or sē'ri·ēz.

sēr'veile, or -vīl.

sēr'vei·tūde, not -tūd.

sēs'a·me.

sew—sō, not sū.

sewer, *one who sews*—sō'er.

sewer, *an under-ground drain*—sū'er.

Walker and half a dozen other orthoëpists say *shōr*; Smart says *soor*, and maintains that *shōr* is vulgar; Worcester says *soo'er* or *shōr*; and finally, Webster and Wright say *sū'er*, which is the pronunciation always heard here.

sh.

This digraph represents the simple sound heard in *shelf*, *flesh*, *usher*, etc., and is never silent.

“It is expressed: 1. By *c*, as in *oceanic*, *emaciation*; 2. By *s*, as in *nauseate*, *Asiatic*; 3. By *t*, as in *negotiation*; 4. By *ce*, as in *ocean*; 5. By *ci*, as in *social*; 6. By *se*, as in *nauseous*; 7. By *si*, as in *tension*; 8. By *ti*, as in *captious*; 9. By the *si* implied in *xi* (=ksi), as in *noxious*; 10. By the *sy* implied in *su* (=syu), as in *mensuration*; 11. By the *sy* implied in *xu* (=ksyu), as in *luxury*; 12. By *ch*, as in *chaise*, *charlatan*, *machine*; 13. By *chs*, as in *fuchsia*; 14. By *sc*, as in *conscientious*; 15. By *sch*, as in *schorl*; 16. By *sci*, as in *conscience*

shall, auxiliary—shăl.

The auxiliaries, like the pronouns and a long list of the particles, are touched but lightly when they are not emphatic and the utterance is natural.

sha'n't (*shall not*)—shänt, *not* shänt.

shēath, *noun*; *pl.*, shēathſ.

shē, or she, according to the demands of the emphasis.

“Then, with eyes that saw nót, I kissed her ;  
And she [shē], kissing back, could not know  
That my [mī] kiss was given to her sister.”

“Oh, she [shē] too died a short time since ;  
she [she] broke a blood-vessel in a fit of passion.”

sheik—shēk.

shekel—shēk'l, *not* shē'kl.

shew—shō.

shewn—shōn.

shire, or shīre.

“The pronunciation of this word is very irregular, as it is the only pure English word in the language where the final *e* does not produce the long diphthongal sound of *i* when the accent is on it ; but this irregularity is so fixed as to give the regular sound a pedantic stiffness. Mr.

Sheridan, Mr. Scott, and Buchanan, however, have adopted this sound, in which they have been followed by Mr. Smith; but Mr. Elphinstone, Dr. Lowth, Dr. Kenrick, Mr. Perry, and Barclay are for the irregular sound; W. Johnston gives both, but places the irregular first. It may likewise be observed that this word, when unaccented at the end of words, as *Nottinghamshire*, *Wiltshire*, etc., is always pronounced with the *i* like *ee*.”—*Walker*.

shoe—shoo, *not* shū.

hone—shōn.

“This word is frequently pronounced so as to rhyme with *tone*; but the short sound of it is by far the most usual among those who may be styled polite speakers.”—*Walker*.

Webster and others give the first pronunciation; Smart, Worcester, and others, the second, which violates an almost uniform analogy, and is rarely heard in this country. This and *gone* are the only words of similar formation in which the regular short sound of *o* is ever heard, the only other exceptions to the long sound being a few words in which the *o* has the sound of short *u*, as *done*, *love*, etc.

shōrt-lived, *not* -livd.

shrew—shru, *not* shrū.

shrewd—shrud, *not* shrud.

shriek—shrēk, *not* srēk.

shrill, *not* sr̄l.

shrine, *not* sr̄n.

shrink, *not* sr̄nk.

shrub, *not* sr̄b.

shrug, *not* sr̄g.

sibyl—sib'il, *not* sī'bil.

sice—siz. See sacrifice.

sigh—sī.

“A very extraordinary pronunciation of this word prevails in London, and, what is more extraordinary, on the stage—so different from every other word of the same form as to make it a perfect oddity in the language. This pronunciation approaches to the word *sithe* [*scythe*] ; and the only difference is that *sithe* has the flat aspiration, as in *this*, and *sigh* the sharp one, as in *thin*. It is not easy to conjecture what could be the reason of this departure from analogy, unless it were to give the word a sound which seems an echo to the sense.”—*Walker*.

“This ‘extraordinary pronunciation’ of *sigh* is more or less common in some parts of the United States. It is not countenanced by any of the orthoëpists.”—*Worcester*.

silhouette (Fr.)—sē'lō-ĕt'.

sim'i-lē, *not* sīm'il.

sī-mūl-tā'ne-oūs, or sīm-ūl-.

sǐnce, *not* sěnce.

sǐ'nē-cûre, *not* sín'e-.

sǐ'nē dí'e (Lat.).

sín'is-ter.

“This word, in the sense of *left*, is accented by the poets Milton, Dryden, etc., on the second syllable, though most lexicographers and orthoëpists accent it on the first syllable, whether it is used in the sense of *left* or *perverse*. Walker says : ‘This word, though uniformly accented on the second syllable in the poets quoted by Johnson, is as uniformly accented on the first by all our lexicographers, and is uniformly so pronounced by the best speakers. Mr. Nares tells us that Dr. Johnson seems to think that, when this word is used in its literal sense—as,

“In his *sinister* hand, instead of a ball,

He placed a mighty mug of potent ale,”

(Dryden)—

it has the accent on the second syllable ; but when in the figurative sense of *corrupt*, *insidious*, etc., on the first. This distinction seems not to be founded on the best usage.”—Worcester.

sí'rēn, *not* sîr'en.

Sír'i-üs (Lat.).

sirrah—sîr'rä, sär'rä, or sér'rä.

“This [sär'rä] is a corruption of the first magnitude, but too general and inveterate to be

remedied. Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, and Mr. Perry pronounce it as I have done. W. Johnston alone pronounces it as if written *serrah*; and Mr. Elphinston, because it is derived from *sir* and the interjection *ah*, says it ought to have the first syllable like *sir*." — *Walker*.

sir'up.

Though sanctioned, *sür'rup* may be set down as being rather inelegant.

sky—ski. See kind.

slan'der, or slän'der.

slab'b'er.

This word is pronounced colloquially *slōb'ber*, and sometimes so written.

"The second sound of this word is by much the more usual one; but, as it is in direct opposition to the orthography, it ought to be discounted, and the *a* restored to its true sound." — *Walker*.

släng.

slánt.

slāte.

slaugh'ter.

slēēk, *not* slick.

slew—slū.

sli'v'er, or sli'ver.

The first marking, the prevailing pronunciation in this country, is that of Webster and Craig; the second, that of all the other orthoëpists.

slōth.

Webster alone marks the *o* of this word and its derivatives short.

slōth'ful.

slough, *the cast skin of a serpent*—slūf.

slough, *a deep, miry place*—slou.

sloven—slūv'n, *not* slōv'n.

sobriquet (Fr.)—sō'brē'kā'.

sociability—sō-shē-ä-bil'i-te.

sociable—sō'she-ä-bl.

sōft. See accost.

soften—sōf'n, *not* sōf'ten.

soirée (Fr.)—swä'rā'.

sō'journ, *noun*.

sō'journ, *verb*.

"This noun and verb are variously accented by the poets; but our modern orthoëpists have, in general, given the accent to the first syllable of both words."—Walker.

sō'jōrnēr.

All the authorities, so far as the writer knows, place the accent of this word on the first syllable, thus, *sō'journ-er*. Ease of utterance, euphony, and analogy demand the penultimate accentuation, which is accordingly recommended here.

solder—söl'der, sōd'er, or saw'der.

“Dr. Johnson seems to favor writing this word without the *l*, as it is sometimes pronounced ; but the many examples he has brought, where it is spelt with *l*, show sufficiently how much this orthography is established. . . . Though our orthoëpists agree in leaving out the *l*, they differ in pronouneing the *o*. Sheridan sounds the *o* as in *sod* ; W. Johnston as in *sober* ; and Mr. Nares as the diphthong *aw*. Mr. Smith says that Mr. Walker pronounces the *l* in this word, but every workman pronounces it as rhyming with *fodder* ; to which it may be answered that workmen ought to take their pronunciation from scholars, and not scholars from workmen.”—*Walker*.

söl'e-çışm, *not* sō'le-.

söl'stice, *not* sōl'-.

sō-lū'tiōn, *not* -lü'-.

sōm'bre.

Some of the orthoëpists mark the *o* of this word long. It is not easy to see why, especially as it comes to us through the French, in which

language the *o* is more like our short than our long *o*. True, the long *o* makes the word somewhat more sonorous.

sōm'broūs.

sōn'net, *not* sōn'-.

sō-nō'rōus, *not* sōn'q-.

sōon, *not* sōon.

sōot, *or* sōot, *not* sūt.

“Notwithstanding I have Mr. Sheridan, Mr. Nares, Dr. Kenrick, W. Johnston, Mr. Perry, and the professors of the black art themselves against me in the pronunciation of this word, I have ventured to prefer the regular pronunciation to the irregular. The adjective *sooty* has its regular sound among the correctest speakers, which has induced Mr. Sheridan to mark it so; but nothing can be more absurd than to pronounce the substantive in one manner, and the adjective, derived from it by adding *y*, in another. The other orthoëpists, therefore, who pronounce both these words with the *oo* like *ü*, are more consistent than Mr. Sheridan, though, upon the whole, not so right.”—*Walker*.

sōothe.

“*Th*, at the end of words, is sharp, as *death*, *breath*, etc., except in *beneath*, *booth*, *with*, and the verbs *to seeth*, *to smooth*, *to sooth*, *to mouth*, all which ought to be written with *e* final, not only to distinguish some of them from the nouns,

but to show that *th* is soft; for *th*, when final, is sometimes pronounced soft, as in *to mouth*; yet *the*, at the end of words, is never pronounced hard. There is as obvious an analogy for this sound of *th* in these verbs, as for the *z* sound of *s* in verbs ending in *se*; and why we should write some verbs with *e*, and others without it, is inconceivable. The best way to show the absurdity of our orthography, in this particular, will be to draw out the nouns and verbs as they stand in Johnson's Dictionary:

<i>Nouns, etc.</i>	<i>Verbs.</i>	<i>Nouns, etc.</i>	<i>Verbs.</i>
Bath,	to bathe.	Sheath,	to sheath, sheathe.
Breath,	to breathe.	Smooth,	to smooth.
Cloth,	to clothe, to uncloath.	Sooth,	to sooth.
Loath,	to loathe.	Swath,	to swathe.
Mouth,	to mouth.	Wreath,	to wreath, to inwreathe.

"Surely nothing can be more evident than the analogy of the language in this case. Is it not absurd to hesitate a moment at writing all the verbs with *e* final? This is a departure from our great lexicographer which he himself would approve, as nothing but inadvertency could have led him into this unmeaning irregularity."—*Walker*.

"Although Walker speaks so decidedly on this matter, yet he has not accommodated the orthography of all these words to the principle which he inculcates. It could be wished that all the words of this class were conformed in their orthography to this rule. The only ones which are not now actually, by respectable usage, conformed to it, are the verbs *to mouth* and *to*

*smooth*, which we hardly ever see written *to mouthe* and *to smoothe*."—Worcester.

sōoth'sāy-er, *not* sōoth'-.

sōp-o-rif'ic, *or* sō-pō-.

sōr'ry, *not* saw'ry.

sough—sūf.

souse, *not* souz.

souvenir—sov'nēr'.

sov'er-eign, *or* sōv'-.

In England the *o* of this word is generally sounded like *o* in *on*, while in the United States it is generally sounded like *o* in *son*.

spaniel—spán'yel.

spăšm, *not* spáz'üm.

specialty—spěsh'äl-te.

species—spē'shēz, *or* -shēz.

A tautophonic objection to the second marking will, probably, make the first one generally preferred.

specious—spē'shūs.

spēr-mä-cē'ti.

sphē'roid.

spinach, *or* spinage—spin'ej.

*spɪr'it, not spɪr'üt.*

“The general sound of the first *i*, in this word and all its compounds, was till lately the sound of *e* in *merit*; but a very laudable attention to propriety has nearly restored the *i* to its true sound; and now *spirit* sounded as if written *sperit* begins to grow vulgar.”—*Walker*.

*spɪr'it-ed, not spɪr'et-üd.*

*splě-nět'-ic.*

*spruce, not sprūce.* See accrue.

*squalid*—*squōl'id, not squāl'-.*

*squā'lōr, or squōl'-.*

This is the marking of all the dictionaries; but universal usage makes the word *squā'lōr*.

*squirrel*—*skwür'rel, skwir'-, or skwēr'-.*

“The *i* in this word ought not, according to analogy, to be pronounced like *e*; but custom seems to have fixed it too firmly in that sound to be altered without the appearance of pedantry.”—*Walker*.

See *panegyric*. The above note assumes that the word must be pronounced with the sound either of short *i* or of short *e*; but in this country the general pronunciation is that first given.

*stäl'wart.*

*stămp, not stōmp.*

stānch, *not* stānch.

stead—stěd, *not* stīd.

stěad'y, *not* stīd'y.

stēēl'yārd.

Colloquially in the United States, *stīl'yard*; in England, according to Smart, *stēl'yard*.

"This word, in common usage among those who weigh heavy bodies, has contracted its double *e* into single *i*, and is pronounced as if written *stilyard*. This contraction is so common, in compound words of this kind, as to become an idiom of pronunciation, which can not be easily counteracted without opposing the current of the language."—*Walker*.

"It is sometimes written *stillyard*."—*Crabb*.

stē'rē-ō-scōpe, *or* stēr'e-.

stē'rē-ō-typē, *or* stēr'e-.

steward—stū'ārd, *not* stū'-.

stǐnt, *not* stěnt.

stīr'rup, *or* stū'r'rup.

stōl'iđ, *not* stō'līđ.

stōm'a-chēr, *or* -ker.

stōne, *not* stūn.

stōn'y, *not* stūn'e.

stōrm, *not* stawm.

stra-těg'ic.

Webster and Cull are the only authorities for the second pronunciation.

strěngth, *not* strěnth.

strew—strū, *or* strō.

The first place is given here to *strū* because that is the marking of the majority of the orthoepists, and because both Worcester and Webster give it the preference. The writer personally prefers *strō*, thinking it the easier of utterance and the more sonorous; in fact, the sound of long *o* is the most sonorous sound in the language.

strěh'nine, *or* -nīne.

stū'dent, *not* stū'. See adduce.

stū-pěn'doūs.

stū'pid, *not* stū'.

suavity—swāv'ē-tē, *not* sū-āv'.

süb-äl'tern, *or* süb'.

The antepenultimate accentuation of this word is becoming obsolete.

süb-dūe', *not* -dū'. See adduce.

süb-jěct'ēd, *not* süb'jěct-ēd.

"A very improper accentuation (*süb'ject-ed*) of the passive participle of the verb to *subject* has obtained, which ought to be corrected."—*Walker.*

sūb-lū'nar.

sūb'lū-na-ry.

sūbpœna—sūb-pē'nā, *not* sūp-

sūb-sī'dence, *not* sūb'sī-.

substantiate—sūb-stān'she-āt.

sūb'stān-tīve-ly, *not* sūb-stān'-.

subtile, *thin, rare, fine*—sūb'tīl, or sūtl'.

subtle, *sly, artful, cunning*—sūt'l.

These two words are often confounded with each other both in orthography and pronunciation.

sūb'ūrb, *not* sū'būrb.

sūb-ūrb'ān.

sūch, *not* sěch, *nor* sīch.

sūd'den, *not* sūd'n.

suffice—sūf-fīz', -fīs'. See sacrifice.

sūg-ğěst'.

Smart marks this word *sud-jěst'*.

“Though the first *g* in *exaggerate* is, by a carelessness of pronunciation, assimilated to the last, this is not always the case in the present word. For, though we sometimes hear it sounded as if written *sud-jest*, the most correct speakers generally preserve the first and last *g* in their distinct and separate sounds.”—*Walker*.

- sū-ji-cī'däl, *not* sū-ÿç'i-däl.  
 suite—swēt, *not* sūt.  
 sūl-tā'nā, *or* -tä'.  
 sūl-phū'rīc.  
 sūm'mä-ry, *not* -měr-e.  
 summoned—sūm'münd, *not* -münzd.  
 sū'per-a-ble.  
 sū-pér-e-rög'ä-to-ry, *or* sū-pér-ĕr'ö-ga-.  
 su-pér'flü-ous, *not* sū-pér-flū'.  
 Suppe, F. von—zōo'pé.  
 supple—sūp'pl, *not* sōo'pl.  
 sūp-pōşe', *not* spōz.  
 sure—shūr, *not* shūr.  
 surety—shūr'té.  
 sūr-nāmed'.  
 sūr-prīşe', *not* sūp-.  
 sūr-vey', *verb*.  
 sūr'vey, *noun*.  
 Sū'şan, *not* sū'.  
 suture—sūt'yūr.  
 swārth'y, *not* swāth'y.  
 swath—swōth.  
 sword—sōrd.

syl-lăb'ic.

sÿn'od, *not* sî'nöd.

sÿr'inge, *not* syr.îngé'.

sÿs'to-lë.

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## T.

This letter is silent in the terminations *ten* and *tle* after *s* and *f*, as in *fusten*, *listen*, *often*, *soften*, *gristle*, *castle*, *throstle*, *bristle*, etc. It is also silent in the words *chestnut*, *Christmas*, *hostler* or *ostler*, *mistletoe*, and *mortgage*.

tăb'er-na-cle.

tableau; *pl.*, tableaux (Fr.)—tă'blō'.

Tał-müd'ic.

tăp'ës-try, *not* tăps'tre, *nor* tă'pes-trë.

tapis (Fr.)—tă'pē'.

tăr-pău'lın, *not* tăr-pō'lın.

Tarpeian—tăr-pē'yän.

Tăr-tă'rë-an, *not* tăr-tă-rë'an.

tăr-tăr'ic, *not* tăr-tăr'ic.

tăs'sel.

The authority for saying *tōs'sl* is very slight and antiquated.

tăt-ter-dĕ-măl'ion, or -măl'ion.

Taubert (Ger.)—tow'bĕrt.

taunt—tănt.

Several of the older orthoëpists said *tawnt*.

tăv'ĕrn, not tä'vern.

Tchaikowsky, P.—chī-kŭvs'kĕ.

teat—tēt, not tĭt.

tedious—tē'dĕ-us, or tēd'yūs.

tĕ-lĕg'ră-phy, not tĕl'e-grăph-y.

Telemachus—tĕ-lĕm'a-kŭs.

tĕm'pĕr-a-mĕnt, not -mĕnt. See ailment.

tĕm'pĕr-ă-tūre, or tĕm'pĕr-a-tūre.

tĕn'a-ble, not tē'nă-.

tenacious—tĕ-nă'shūs, not -năsh'ūs.

tĕn'et, not tē'net.

Some of the older orthoëpists said *tĕ'net*, but now the weight of authority is decidedly in favor of the marking we have given.

tenure—tĕn'yūr.

tĕp'id, not tē'pid.

tĕr-gi-vĕr-să'tion.

tĕr'ră-pĕn, not tĕr'-.

Terpsichore—terp-sĭk'ō-rĕ.

Tērp-si-echo-rē'ān.

tête-à-tête (Fr.)—tāt'-ā'-tāt'.

Thā-li'ā.

thānks'giv-ing, or thānks-giv'ing.

thē, *when emphatic; otherwise, the.*

thē'ā-tre, *not thē'ā-tre.*

their—thār, *when emphatic; otherwise ther.*

“Hearing their [*ther*] conversation and their [*ther*] accounts of the [*the*] approbation their [*ther*] papers were received with, I was excited to try my [*mī*] hand among them [*th'm*].”—*Franklin.*

“If their [*thār*] loss were as great as yours, it would bankrupt them [*th'm*].”

thēm, *when emphatic; otherwise them, or th'm.*

“If you give me [*mē*] money, what are you going to give them [*thēm*]?”

“If I had them [*th'm*] now, I should know what to do with them [*th'm*].”

thēr-ā-peū'tic.

therefore—thēr'fōr.

Though *thār'fōr* is permissible, it is generally accounted inelegant.

thereof—thér-óv', or thér-óff'.

thêre-wíth', or -wíth'.

Theuriet, André—tû'rë-ä'.

they—thâ, *when emphatic*; *otherwise*,  
tha.

“We'll see our husbands before they [tha] think  
of us.”

“Shall they [thâ] see us?”

“So she asked him what they [tha] were,  
whence they [tha] came, and whither they [tha]  
were bound.”

Thiers—te-är'.

thousand—thou'zãnd, *not* -zãn.

threw—thrû.

three-legged—thrêē'-lëgd, or -lëg-gëd.

thrësh'old, or -hôld.

thröng. See accost.

thyme—tim.

tî-ä'râ, or tî-ä'râ.

tick'lish, *not* -el-ish.

tîd'bít.

tiers état (Fr.)—te-är' zâ'tâ'.

tî'ny, *not* tîn'y, *nor* tê'ny.

tî-râde'.

to—*tō*, or *tō*, depending upon the stress it receives.

“From morn

To [*tō*] noon he fell, from noon to [*tō*] dewy eve.”

We say, “He is at home,” not “to [*tō*] home.”

*tō-mā’tō*, or -mä’-.

*tōoth’ache*, not *teeth’ache*.

*tō-pōg’rā-phy*.

*tōp-ō-graph’ic*, not *tō-pō-*.

*tortoise*—*tōr’tiz*, or -*tis*, not -*tois*.

*Toulmouche*—*tōol’mōosh’*.

*tout-à-fait* (Fr.)—*tōo'-tā'-fā'*.

*tout court* (Fr.)—*tōo kōor*.

*toward*—*tō’ard*, not *tō-wārd’*.

*towards*—*tō’ardz*, not *tō-wārdz’*.

“Notwithstanding our poets almost universally accent this word on the first syllable, and the poets are pretty generally followed by good speakers, there are some, and those not of the lowest order, who still place the accent on the second. These should be reminded that, as *inwards*, *outwards*, *backwards*, *forwards*, and every other word of the same form, have the accent on the first syllable, there is not the least reason for pronouncing *towards* with the accent on the last.”

- Walker.

tranquil—trān'kwil.

trāns-ăct', *not* trānz-.

transition—trān-sīzh'ūn, *or* -sīsh'ūn.

trāns-lū'cent, *not* -lū'-.

trāns'mī-grāte.

trāns-pār'ēnt.

trāns-pīre'.

This word is frequently misused in the sense of *to happen, to occur*. It is properly used in the sense of *to become known*.

trāv'el, *not* trav'el.

trāv'el-lēr, *not* trav'lēr.

trāv'ērse, *not* tra-vērse'.

treble—trēb'l, *not* tri'b'l.

This is one of the long list of words which are differently marked in the later editions of Webster's dictionary from what they were formerly.

trē-měn'dōus, *not* -měnd'yū-üs.

trē'mōr, *or* trēm'ōr.

tri-bū'nāl.

tri'būne, *not* tri'būn.

tri'ō, *or* tri'ō.

tri'p'ar-tīte, *or* tri-par'-.

triphthong—trif'thōng, or triph'-.

“Two aspirations in succession, says Mr. Elphinston, seem disagreeable to an English ear, and therefore one of them is generally sunk. Thus *diphthong* and *triphthong* are pronounced *diphthong* and *triphthong*. *P* is lost, as well as *h*, in *apophthegm*; and therefore it is no wonder we hear the first *h* dropped in *ophthalmic* and *ophthalmic*, which is the pronunciation I have adopted, as agreeable to analogy. Nay, such an aversion do we seem to have to a succession of aspirates, that the *h* is sunk in *isthmus*, *Esther*, and *Demosthenes* [?], because the *s*, which is akin to the aspiration, immediately precedes. Mr. Sheridan pronounces the first syllable of *ophthalmic* like *off*, but the first of *diphthong* and *triphthong* like *dip* and *trip*. Mr. Scott, W. Johnston, and Mr. Perry pronounce *diphthong* and *triphthong* in the same manner as Mr. Sheridan. Dr. Kenrick gives no pronunciation to *diphthong*, but makes the *h* silent in *triphthong*; while Barelay pronounces the *h* in *ophthalmic*, but makes it either way in *diphthong*, and silent in *triphthong*. It may be remarked that Dr. Jones, who wrote a spelling dictionary in Queen Anne’s time, makes the *h* in those two words silent.”—*Walker*.

trisyllable—tris-sil'lā-bl, or tris'-.

triv'i-al.

The older orthoëpists say *triv'yal*.

troche—trōch, or trosh.

trochée—trō'kē.

trō'phy.

trōth, *not* trōth.

trou'sers, *not* -zĕz.

trousseau (Fr.)—trōo'sō'.

trū'ant. See accrue.

trūe, *not* trū.

trūf'le.

truncheon—trūn'shūn.

trūth, *not* trūth.

trūths, *not* trūthſ.

tūbe, *not* tūb.

tū'ber-ōse (the plant), tūbe'rōše.

The first of these markings has the fewest authorities in its favor, but they are among the latest—Smart, Cooley, and Cull; and the Webster “Unabridged” gives it the second place—after *tube'rose*, which is a corruption resulting from the accidental resemblance of the word to a compound of *tube* and *rose*. The second marking, in retaining the soft sound of the *s*, goes only half-way in rejecting the vulgarism. The word comes from the Latin adjective *tuberous*, and should have the sharp sound of *s*, like all other words of similar derivation, as *morose*, *verbose*, etc.; and this, we believe, is the actual pronunciation of the majority of educated speakers.

Tūes'day, *not* tūz'. See adduce.

Tuileries (Fr.)—twē'lē-rē'.

tū'lip, *not* tū'-.

tū'mūlt, *not* tū'-.

tūne, *not* tūn.

tûr'gid.

turkois, *or* turquoise—tûr-koiz'.

tū'tōr, *not* tū'-.

tŷ'phüs, *not* tî'pus.

tŷ-pô-grăph'ic, *or* tŷ-pô-.

tŷ-rän'nic.

tŷ'rān-ny, *not* tŷ'rān-.

tsar (for czar)—zär.

tsarina (for czarina)—zä-rē'nå.

This is a remarkable instance of defeat of good intentions. The proper sound of *cz* in these Slavic words is that of *ts*, and some English writers have spelt them with a *t* in order to get them pronounced correctly; but our lexicographers, assuming that this was merely an unmeaning variation of the orthography, have inserted them as above with the same lazy pronunciation given in English to the original forms. It should be remembered that, as a rule, there are few or no entirely ineffective letters in any of the European languages, the English and the French excepted.

## U.

THIS vowel was formerly the same letter as the consonant *v*, and the two forms were interchangeable for both purposes ; and, though the consonant and vowel have very different uses, their representation came to be discriminated only at a comparatively recent period.

The sound of this letter in French has no equivalent in English, and therefore can not be represented with English characters. In German it is sounded like double *o* in English ; followed by *e*, or with two points over it (*ü*), it is sounded precisely like *u* in French.

Ülti-mā Thū'le.

ülti-mā'tüm, or -mä'tüm.

We frequently hear this word pronounced with the *a* broadened, and this pronunciation can not be said to be really incorrect, although it is not sanctioned by any of the dictionaries. This remark applies with equal force to *apparatus*, *armada*, *caravado*, *datum*, *desperado*, *gratis*, *ignoramus*, *lava*, *octare*, *octavo*, *panorama*, *promenade*; etc. All these words are of foreign origin, even to their form, and to many ears are more euphonious with a broadened *a*.

ülti-trä-mön'tän.

ülti-u-lä'tion.

üm-bi-li'cus.

umbrageous—*üm-brā'jūs*, or *-je'-üs*.

*üm-brē'lā*, not *üm-bēr-ēl'ā*.

*ün-əs-sūm'ing*, not *-sūm'*.

*ün-bāt'ēd*, not *bāt'*.

“With a little shuffling, you may choose  
A sword *unbated*.” —*Hamlet*.

*ün-cīv'il*, not *-cīv'l*, nor *cīv'ü*.

uncourteous—*ün-kūr'tē-üs*, or *-kōrt'yüs*.

*ün-cōuth'*, not *-cōuth'*.

unctuous—*ün-gkt'yu-üs*.

undaunted—*ün-dānt'ēd*, or *-dāunt'*.

*ün-dér-neath'*, or *-neath'*.

*ün-dér-signed'*.

undiscerned—*ün-dīz-zērnd'*. See sacrifice.

*ün-ex-pěct'ēd*, not *-ēd*. See ailment.

*ün-frē-quēnt'ēd*, not *ün-frē'quent-ēd*.

*ün-frūit'fūl*, not *-frūt'*.

unguent—*ün-g'gwēnt*.

unhandsome—*ün-hānd'sūm*.

unheard—*ün-hērd'*.

Webster said *ün-hērd'*.

*ün-in'ter-est-ēd*.

ūn-īn'ter-est-ing.

One of the most common of errors is the misplacing of the accent of the verb *interest* and its derivatives. See note on *interesting*.

unison—yū'nē-sūn.

Smart says *yū'ne-zūn*.

ū-nīt'ēd-ly, *not* -ēd-.

ūn-kīnd'ness, *not* -nūs. See ailment.

ūn-lēarn'ēd, *adj.*, *not* -lērnd.

ūn-māsk', *not* -māsk'. See advance.

ūn-prēç'ē-děnt-ed, *not* -prē'ce-.

ūn-rū'ly. See accrue.

unscathed—skātht'.

ūn-tūne', *not* -tūn'.

ūn-tū'tored, *not* -tū'-.

unvanquished—ūn-vāng'kwisht.

ūn-wā'ry.

ūp'mōst, *not* -mūst.

Ū'rā-nūs.

usage—yū'zaj, *not* -saj.

usurious—yū-zhū'rī-ūs.

ū-şūrp', *not* -sūrp'.

uxurious—ūgz-ō'rī-ūs.

## V.

THIS character represents a uniform consonant sound, and is never silent. (See U.)

In German the letter *v* invariably has the sound of *f*, except in words derived from foreign languages.

văc'çīne, or văc'çīne.

vă-gă'ry, not vă'gă-ry.

"They changed their minds,  
Flew off, and into strange *vagaries* fell  
As they would dance." —Milton.

vă'lĕt; in French, vă'lă'.

valet de chambre (French)—vă'lă' dĕ  
shōng'br.

vă-lise'.

vă'l'u-a-ble, not vă'l'u-bl, nor vă'l'ü-a-bl.

vanquish—văng'kwish.

vă'rī-e-găte, not vă-rī'-.

vă'rī-e-găt-ĕd.

vă'rī-o-loid, not vă'rī-.

vă'rī-ō'rūm.

văsē, or văsē.

For the pronunciation *văz*, in imitation of the French sound—more frequently heard in Eng-

land than with us—there is no authority whatever ; nor is there authority for *ravz*, which was only *permitted* by Jameson. The pronunciation to which we give the first place is unquestionably the most rational and most euphonious, especially in the plural.

"I have a pretty fancy for brie-à-brac and antique *rases* ; Know how to carve a cabinet and make books on the races."

väunt, or väunt.

vē'hē-mēnce, not vē-hē'mēnce.

vē'hē-mēnt, not vē-hē'mēnt.

věl'vet, not -vít.

věn-dūe', not -dū'.

Venezuela—věn-ē-zwē'lā, or -zwā'lā.

vē'nij-al, or věn'jal.

venison—věn'zn, or věn'ē-zn.

This word is rarely pronounced in three syllables.

venue—věn'yu, not vē'nū.

veracious—vē-rā'shiüs, not -răsh'üs.

vēr-bōse', not -bōz'.

vēr'di-grīs, or -grīs.

verdure—vērd'yūr, or -yūr.

vermicelli—vēr-mē-sēl'ē, or -chēl'ē.

vermilion—vēr-mīl'yūn, not -mīl'ē-ūn.

version—vēr'shūn, *not* -zhūn.

vēr'tī-gō, vēr-tī'-.

vesture—věst'yūr.

věs'sel, *not* věs'l.

vět'ér-i-na-ry, *not* vět'rī-na-ry.

Vibert—vē'bār'.

vięc'i-naģe.

vięc'i-näl, or vięcī-nal.

vięcī-si-tüde. See adduce.

vięc'tō-ry, *not* vięc'try.

victuals—vít'tlz.

"This corruption, like most others, has terminated in the generation of a new word ; for no solemnity will allow of pronouncing this word as it is written. *Victuals* appeared to Swift so contrary to the real sound, that, in some of his manuscript remarks, he spells the word *vittles*."—*Walker*.

villain—vǐl'līn, *not* vǐl'lūn.

vǐn'di-cā-tīve.

vǐn'di-cä-to-ry.

vǐ'q-lēnce, *not* -lūnce.

vǐ'q-lēnt, *not* -lūnt. See ailment.

vǐ-rā'gō, or vię-rā'-, *not* -rä'-.

Virchow—fir'kō.

virile—vīr'īl, or -īl.

virtue—vīrt'yū.

"Dr. Hill published, in a pamphlet, a petition from the letters *I* and *U* to David Garrick, Esq., both complaining of terrible grievances imposed upon them by that great actor, who frequently banished them from their proper stations, as in the word *virtue*, which, they said, he converted into *vurtue*; and, in the word *ungrateful*, he displaced the *u*, and made it *ingrateful*, to the great prejudice of the said letters. To this complaint Garrick replied in the following epigram :

'If it is, as you say, that I've injured a letter,  
I'll change my note soon, and, I hope, for the better.  
May the right use of letters, as well as of men,  
Hereafter be fixed by the tongue and the pen.  
Most devoutly I wish they may both have their due,  
And that *I* may be never mistaken for *U*.'"

— Walker.

vīr'u-lēnce, *not* vīr'-.

vīr'u-lēnt.

It will be observed that *i* in these two words has the sound of *i* in *vista*.

viscount—vī'kount.

vīs'or.

There is but little authority for *vīzor*. It is only permitted in the later editions of Webster.

visual—vīzh'u-al.

vivacious—vī-vā'shūs, *not* -văsh'ūs.

vizier—vīz'yēr, *or* vī-zēr.

vō'cā-ble, *not* vōc'ā-.

vōl'a-tile, *not* -tīl.

vōl-cā'nō, *not* -cā'nō.

The latter pronunciation, although etymologically correct, is so seldom heard as to sound pedantic.

volume—vōl'yūm.

Webster said *vōl'um*.

von (Ger.)—fūn, *not* vōn.

This German monosyllable is pronounced precisely like the English word *fun*, except that its utterance is somewhat shorter or more abrupt. Hence we should say *fūn* (*not* *vōn*) Arnim, etc.

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## W.

This letter is a consonant (or more correctly a semi-vowel) at the beginning of a word or of a syllable, and when preceded by a consonant in the same syllable. Its combination with a preceding *a* in the same syllable produces the sound of broad *a* in *hall*, as in *lawn*; with *e*, a diphthong sounding like long *u*, as in *new*, or, if preceded by *r* or *y*, like the *u* in *rule*—i. e., like long *oo*—as in *crew*, *yew*; with *o*, the diph-

thongal sound sometimes also represented by *ou*, as in *tow-n*, or that of long *o* (the *w* having no effect), as in *glo-w*.

It is always silent before *r* in the same syllable, as in *wri-te*, *wring*, *wren*, *wrong*, etc.; it is likewise silent in the words *sicord*, *answ-er*, *two*, *toward*.

Before another vowel in the same syllable, it is frequently represented by *u*, as in *languor*, *question*, etc.

In German, *w* has the sound of *v* in English.

wáft, not wäft. See advance.

Wagner—väg'nér.

Wä-hä-beeſ.

waistcoat—wāst'köt, or wěs'köt.

wan—wōn, not wän.

"Mr. Sheridan has given the *a*, in this word and its compounds, the same sound as in *man*. Mr. Scott and Dr. Kenrick have given both the sound I have given and Mr. Sheridan's, but seem to prefer the former by placing it first. I have always heard it pronounced like the first syllable of *wan-ton*; and find Mr. Nares, W. Johnston, and Mr. Perry have so marked it."—*Walker*.

wär'y.

wassail—wōs'sil.

weapon—wěp'n, wěp-ón.

well, not wäl.

wē, or wē, according to the stress it should receive.

"We [*wē*] go to Boston ; they to Chicago."

"We [*wē*] hope to see you when we [*wē*] arrive ; if we [*wē*] do not, we [*wē*] shall be disappointed."

Weber—vā'bēr.

wěst'wārd, *not* -ūrd.

whārf, *not* wōrf.

whēre'fōre, *or* -fōr.

A goodly number of the orthoëpists say *whār'*  
*fōr*, and Smart is among them.

whēre-wīth', *or* -wīth'.

whēre-wīth-āl'.

whēth'er, *not* wěth'.

which, *not* wīch.

while, *not* wīle.

whīs'key, *not* wīs'.

whole—hōle, *not* hūl. See cooper.

whōle'sāle, *not* hūl'.

Wieland—vē'lānd.

wīfe; possessive, wīfe's, *not* wīves.

Winckelmann—vīnk'ēl-mān.

wěnd, or wind.

“These two modes of pronunciation have been long contending for superiority, till at last the former [*wěnd*] seems to have gained a complete victory, except in the territories of rhyme. . . . Mr. Sheridan tells us that Swift used to jeer those who pronounced *wind* with the *i* short, by saying, ‘I have a great *mind* to *find* why you pronounce it *wěnd*.’ A very illiberal critic retorted this upon Mr. Sheridan by saying, ‘If I may be so *boold*, I should be glad to be *toold* why you pronounce it *goold*.’ . . . Mr. Sheridan and Mr. Scott give the same preference to the first sound of this word that I have done. Dr. Kenrick and Mr. Barclay give only the short sound. Mr. Perry joins them in this sound, but says in dramatic scenes it has the long one. Mr. Nares says it has certainly the short sound in common usage, but that all our best poets rhyme it with *mind*, *kind*, etc.; and Mr. Smith observes that it is now the polite pronunciation, though against analogy.”—*Walker*.

wěnd'pipe.

*Wind'pipe* is antiquated.

wěnd'ward, not -urd.

wěſe'ā-cre.

Worcester says *wěſe'ā-cre*.

wěth, preposition, not with.

with, or withe, a twig—with.

women—wim'ēn, *not* -ēn.

wont, *verb and noun*—wūnt.

won't—wōnt, *not* wūnt.

wonted—wūnt'ēd.

word—wērd. See advertisement.

work—wērk.

world—wērld.

worst, *verb and adj.*—wērst.

worsted—woōst'ēd, or wōorst'ēd.

worth—wērth, *not* wūth.

wound—wōond, *not* wownd, which is antiquated.

wrāth.

Smart says rāth.

wrāth'fūl.

wreath, *noun*—rēth, *not* rēth; *plural*, wreaths—rēthz, *not* rēths.

wreathe, *verb*—rēth.

wrestle—rēs'sl.

wrestler—rēs'lēr.

wristband—rīst'bānd.

wrōng. See accost.

wroth, *adj.*—rawth.

## X.

The regular sound of this letter is like *ks*, as in *tax*, *excuse*, etc.

It has a soft or flat sound like *gz* when the following syllable begins with an accented vowel, as in *exist*, *example*, etc. It also has the sound of *gz* in some words derived from primitives which have that sound, when not followed by an accented vowel, as in *exemplary*.

When *x* begins a word, it has the sound of *z*, as in *xē'bec* (*zē'bek*).

xă̄n'the-îne.

xerophagy—ze-rōf'â-je.

xŷ-lōg'râ-phy.

xŷ-loi'dîne.

## Y.

This letter at the end of a word, preceded by a consonant, is generally pronounced short and indistinct like obscure *e*, as in *many*, *comely*, *policy*, etc. The exceptions are monosyllables and their compounds, as *dry*, *fly*, *by*, *whereby*, *wry*, *awry*, etc.; verbs ending in *fy*, as *magnify*, *beautify*, and a few others—for example, *supply*, *multiply*, *reply*, etc.

The sound of *y* is heard in many positions where it is either unexpressed, or is represented by *i* or *e*; as in *union* (*yūn'yūn*), *righteous* (*rīt'-yūs*), etc.

yacht—yōt, *not* yăt.

ycleped—e-klěpt'.

yēs.

Walker and several other orthoëpists said *yīs*, but this pronunciation is now obsolete.

yesterday—yēs'ter-dā, *or* -dā.

yēt, *not* yīt.

"The *e* in this word is frequently changed by incorrect speakers into *i*; but, though this change is agreeable to the best and most established usage in the word *yes*, in *yet* it is the mark of incorrectness and vulgarity.

"Dr. Kenrick is the only orthoëpist who gives any countenance to this incorrectness, by admitting it as a second pronunciation; but Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith give the regular sound only."—*Walker*.

yew—yū.

yolk—yōk.

yōn'der, *not* yēn'-, *nor* yūn'-.

you—yū.

your—y<sub>ū</sub>r, when emphatic; otherwise,  
y<sub>ū</sub>r, or y<sub>ē</sub>r.

In the latter case the word is pronounced precisely like the last syllable in the word *lawyer*:

“ What judgment shall I dread, doing no wrong?  
You [y<sub>e</sub>] have among you [y<sub>e</sub>] many a purchased slave,  
Which, like your [y<sub>ū</sub>r] asses and your [y<sub>ū</sub>r] dogs and  
mules,  
You [y<sub>e</sub>] use in abject and in slavish parts,  
Because you [y<sub>e</sub>] bought them [th'<sub>m</sub>]; shall I say to  
you [y<sub>e</sub>],  
Let them [th'<sub>m</sub>] be free, marry them [th'<sub>m</sub>] to your [y<sub>ū</sub>r]  
heirs?  
Why sweat they [tha] under their [ther] burdens? let  
their [thār] beds  
Be made as soft as yours [y<sub>ū</sub>rz], let their [thār] palates  
Be seasoned with such viands. You \* will answer,  
The slaves are ours! So do I answer you [yu].  
The pound of flesh which I demand of him \*  
Is dearly bought, is mine, and I will have it!  
If you \* deny me [me], fie upon your [y<sub>ū</sub>r] law!  
There [ther] is no force in the decrees of Venice.  
I stand for judgment :—answer: shall I have it?”

—Shylock.

The writer would take occasion now to say that he is not of opinion that the sound of the pronouns should always either be brought out distinctly and fully, or that it should be touched very lightly, in strict accordance with the markings he has given, which are intended to repre-

\* Here the rhythm and not the sense lengthens the vowel somewhat, which accounts for the quantity of the sound being left unindicated.

sent only *the two extremes*. Much must be left to the discretion of the reader, who, it is believed, if he takes the trouble to observe and to give the matter a little thought, will quickly come to the conclusion that nothing tends more to make one's delivery stilted and unnatural than the continual bringing out of the full name-sound of the pronouns, after the fashion of so many of the would-be correct.

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## Z.

This letter has the sound of soft *s*, as in *maze*, *gaze*, *zone*. In some words, combined with a succeeding vowel, it has the sound of *zh*, as in *azure*, *glazier*, etc.

In German, it has the sound of *ts*; in Spanish, that of *th* as in *thin*, or (in Spanish America) of sharp *s* as in *sun*.

Zamacois (Sp.)—thä-mä-kō'is.

zealot—zĕl'öt, not zē'löt.

"There are few words better confirmed by authority in their departure from the sound of their simples than this and *zealous*. If custom were less decided, I should certainly give my vote for the long sound of the diphthong; but, as propriety of pronunciation may be called a compound ratio of usage and analogy, the short sound must, in this case, be called the proper one."—*Walker*.

zē'nith.

"I never once called in doubt the pronunciation of this word till I was told that mathematicians generally make the first syllable short. Upon consulting our orthoëpists, I find all who have the word, and who give the quantity of the vowels, make the *e* long, except Entick. . . . If this majority were not so great and so respectable, the analogy of words of this form ought to decide."—*Walker*.

Smart says *zēn'ith*.

*Zeūs, not Zē'us.*

*zō-ōl'ō-gy, not zō-*

*zō-q-lōg'i-cal, not zō-q-*

Zunz (Ger.)—*tzō̄onts*.

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## SUPPLEMENT.

ONE of the objects I have in view in adding to this manual is to make an opportunity to say something about the pronunciation of *conversant*, *exemplary*, *obligatory*, and *peremptory*. All the dictionaries in general use accent these four words on the first syllable, and all the English-speaking world, except the few that chance to know how the modern orthoëpists mark them, accent them on the second. The dictionary ac-

centuation is as difficult as it is unnatural, the ease of *conversant* excepted, and ought, in my judgment, to be abandoned, not only because it is difficult, unnatural, and unpopular, but also because, if we go back to the dictionaries published a hundred years ago, we find that the weight of authority was then decidedly on the side of the second-syllable accent. I have recently consulted twelve dictionaries published between the years 1730 and 1799, with the following result : *Conversant* is accented in ten of them on the second syllable ; *exemplary* in all of them on the second ; *obligatory* in eight on the second ; and *peremptory* in seven on the second. Walker, whose dictionary appeared in 1791, accented all four words on the first syllable, and the later orthoëpists appear to have been content to follow his example. If Walker's accentuation was ill-advised, as the result, it seems to me, clearly proves, then we shall do well to allow usage, seconded as we see by ample authority, to be the umpire, and say, *convēr'sānt*, *ex-ĕm'plă-ry* (*egz-*), *ob-lig'a-to-ry*, and *per-ĕmp'tō-ry*.

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acacia—*ă-kă'she-ă*.

*ăc'cu-rate*, *not* *ăk'er-ĕt*.

Vowels in syllables standing next to accented syllables are generally obscure ; there are,

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however, a considerable number of vowels so situated, and that Worcester marks obscure, which properly receive their long sound *somewhat shortened*. Of these, *u* is the one most frequently met with. Giving these vowels their *full* long sound has the same effect that it has to make the pronouns, articles, prepositions, and conjunctions too prominent : it makes the speaker appear pedantic and self-conscious. He speaks best whose manner of speaking is least noticed. A few of the words in which this peculiar vowel appears are *accurate*, *adulation*, *deputize*, *emolument*, *occupation*, *occupy*, *particular*, *perpendicular*, and *superior*. *U* thus situated is sometimes obscure ; in disputant and disputable, for example. See *opinion*, also *licenti-ite*.

### acoustics.

All our dictionaries pronounce the *ou* of this word *ow*, while nearly the whole English-speaking world, as far as my observation goes, pronounce it *oo*. Many persons boldly pronounce it *oo*, knowing that the authorities are against them. *Squidg* is another word treated in like manner. I am of opinion that this manual has heretofore been in error in condemning, in common with the dictionaries, the wellnigh universal mode of pronouncing this word. If usage and not the orthoëpists make the law, then it is the duty of "The Orthoëpist" to sanction and not to condemn *a-koo's'tiks*. *A-kows'tiks*, one of "The Orthoëpist's" critics very justly says, "is a most unlovable pronunciation."

## Arkansas—är'kən-saw.

This is now, by act of the State Legislature, the legal pronunciation. Usage was long divided between this and är-kān'sas.

ä-cū'men, *not* äk'ü-men.

adobe (Sp.)—ä-dō'bā.

Ajaccio—ä-yät'chō.

är-bū'tus.

In the last edition of Webster's dictionary the accentuation of this word, to make it accord with the Latin, is changed from that recommended here to är'bu-tus. Usage and authority, however, not only in English but also in German, decidedly favor placing the accent on the penult, which is certainly the more euphonious accentuation to the English ear, and the one that undoubtedly will prevail.

Ar-ehi-mē'dēs.

äs-phält', *not* äs-phält'.

äu'tōp-sy.

Beaconsfield—běk'ünz-fěld.

Bē'lī-al.

bicycle—bī'cē-kēl.

Bōs'ton, *not* baws'ton.

carrousel (Fr.)—kär'rōō'zěl'.

cär-nīv'ō-rā, *not* kär-nī-vō'rā.

că'se-îne.

că-şii'nō (It.)—*a little house.*

casualty—kăzh'u-äl-te. See accurate.

căt-a-mă-răñ'.

Incorrectly marked in the old editions of Worcester, că-tăm'ă-răñ.

Cău-că'sian, or kău-kă'zhi-ăñ.

că've-ăt, not kăv'.

ce-răm'ic, sē-.

châr'y.

chiaro oscuro (It.)—kē-ä'rō ɔs-kū'rō.

clî-măt'ic.

The vowel *i* is often long in the initial syllables *i*, *bi*, *chi*, *cli*, *pri*, *tri*, though not under the accent, as in *ideal*, *biography*, *chirology*, *climatic*, *primeval*, *tribunal*, etc.

cõm-măñ-dăñt' or -man'-.

The pronunciation of this word is a compromise between the French and the English.

cõm'mõn-al-ty.

coquetry—ko'-këtre.

dÿn'äm-îte, or dî'näm-ite.

elongate—e.lõng'gât.

*N*, ending an accented syllable before *g*, *k*,

hard *c* or *ch*, or *qu*, often has the sound of *ng* ;  
as in anger, ankle, rancor, anchor, banquet, etc.

epizoötic—ĕp-ĕ-zō-ĕt'ic.

fă-năt'ic, *not* făñ'ă-tic.

floor—flōr, *not* flō'ā.

Careless speakers often fail to articulate the letter *r* when it follows a vowel in the same syllable.

frōm, when emphatic ; otherwise, frōm.

Geikie—gē'kē.

glă-dī'o-lüs, *not* glä-dī-ō'lüs.

Goethe—Gē-tā (nearly).

hěr'ăld—*her* as in *heretic* and *ald* as in Donald, *not* hěr'rǔld.

Hě-rōd'o-tus.

Hěr-mī'o-ne.

hět-er-ĕph'ĕ-my.

hŷ-gi ĕn'ic.

hy-pēr'bă-ton.

Jacques (Fr.)—zhăk. Jaques, in “As You Like It,” is pronounced jā'quěz.

Lin-naē'us, Lin-naē'ān.

majolica—mă-jōl'i-kă.

Mă-lăy'.

mā-nī'ə-cal, *not* mā'nī-ə-cal.

măt-u-tī'năl.

metonymy—me-tōn'ē-mē.

Michaelmas—mīk'ēl-măs.

mī-crōs'cō-py, *not* mī-crō-scōp'y.

New-found'land.

This accentuation is believed to accord with the best usage.

ōr'ehīd, ôr'ehīs.

o-vīp'ə-roūs, *not* o-vī-pā'roūs.

parquet (Fr.)—pär'kā'.

păs'tōr, *not* păs'.

quēr'u-loūs, *not* quer'ūs.

Both Webster (ū) and Worcester (ü) mark the *u* of this word, together with the *u* in a few other words, incorrectly. It is properly long, somewhat shortened. Forming a syllable by itself, it is not affected by the *r*. See *accurate*.

re-cūsant—rek'-ū-zănt.

Săr-dăñ-a-pă'lūs.

sĕ-răph'ic.

Sĕv'ille.

tă-rănt'u-lă.

tĕ-lĕg'ră-phĕr, *not* tĕl'e-grăph-ĕr.

trichina—tri-kī'nā; *pl.*, trichinae.  
Yō-sēm'i-te.

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See Key to Pronunciation, p. XXII.

THE END.



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